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MARCH 1954

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"Trossingen — the Little Town that Lives by Music"

by Norma Ryland Graves

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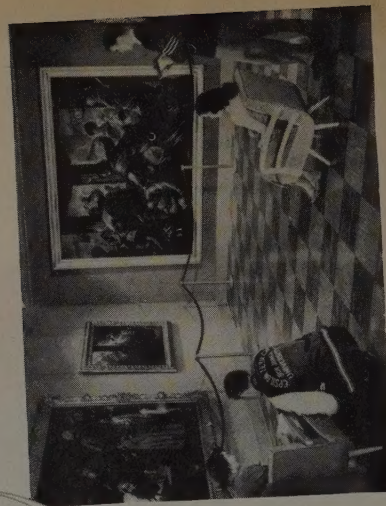
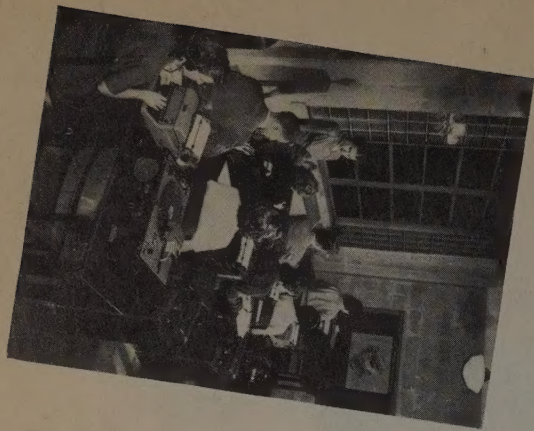
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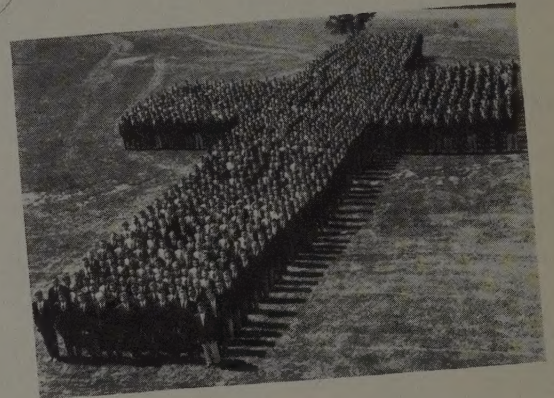
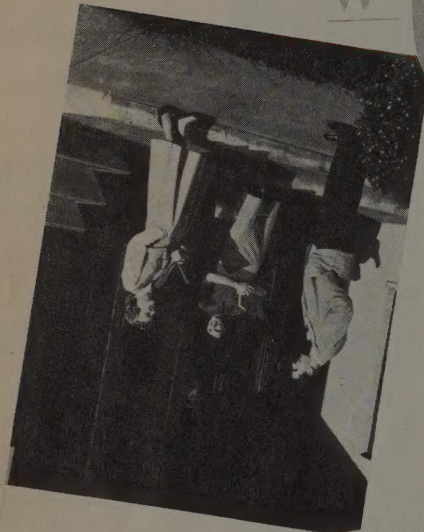


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LETTERS

T O T H E E D I T O R

An Author's Rebuttal

Sir: Mr. Bigelow's letter in the December ETUDE criticizing my article, "A Symphony of Bells," brought a slight smile, inasmuch as the author felt I was posing as an authority and suggested that I use instead, among others—Mr. Bigelow.

As to "chimes" and "carillons," even my critic uses the terms indiscriminately on page 16 of his book, "Music from the Belfry—I." Also, the famous bell founders, Gillett and Johnston, employ both terms in literature describing their bells. This usage has dictionary sanction. Merriam Webster's defines a carillon as a "chime of bells."

At no point did I list the overtones of a tubular chime and claim them to be those of a carillon bell. One of the suggested authorities, Mr. Percival Price, on page 87 of his book, "The Carillon," shows the harmonics of a tubular chime of pitch tone C to be A-flat, D, F and B. This series of overtones is certainly vastly different from those I gave. According to my article, the partials for a minor-tuned Symphonic Carillon bell of this same note would be C, E-flat, their octaves and G. It is interesting to note that Mr. Bigelow likewise gives C, E-flat and G as the partials of a C bell on page 6 of his above quoted book.

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Paul D. Peery
Coronado, California

"Music to Unite Nations"

Sir: I appreciated the article, "Music to Unite Nations," in the December ETUDE by Esther Renick. I also attended the conference in Brussels and regard it as one of the greatest experiences of my life. The contacts with teachers from all over the world, the gaining of new insights into various aspects of music education and the pleasure of hearing from these varied groups added up to a thrilling experience.

As one who has given over thirty years to work in music education, I was elated to hear the words we have often repeated here in the U.S.A.: "Music education should be included in the education of everyone." Testimony in agreement with this statement was given by practically all who spoke—especially from those of the war-ravaged countries Japan, Holland, Belgium, Germany, France and Austria. Many expressed the thought that since the suffering in the war, music was more essential than ever in the building of a sense of security and happiness among young students.

Mrs. B. J. White
Alexander City, Ala.
THE END

COMING IN APRIL

RACHMANINOFF AS I KNEW HIM, by A. M. Henderson—Personal recollections of the great composer-conductor by one who knew him intimately . . . SIR THOMAS BEECHAM, by Doron K. Antrim—A colorful word picture of the unpredictable Sir Thomas . . . WHAT I LEARNED SINGING IN COMPETITIONS, by Carol Smith—Words of advice from a well-known young singer of the present . . . AN AMERICAN CHOIR IN EUROPE, by George F. Strickling—The story of the successful tour of the Cleveland Heights High School Choir . . . and other features.



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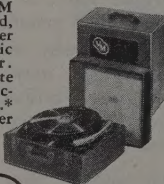
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THE WORLD OF

Music

Edward van Beinum, distinguished conductor of the Amsterdam Concertgebouw Orchestra and the London Philharmonic, made his debut in the United States in January when he conducted a series of six concerts of The Philadelphia Orchestra. He appeared as guest conductor during the absence of Eugene Ormandy on his mid-winter vacation.

The Mendelssohn Club of Philadelphia is this year celebrating its eightieth anniversary, having been

founded by Dr. William Wallace Gilchrist in 1874. The Club has had a number of distinguished leaders since Dr. Gilchrist's passing, including Dr. Herbert J. Tily, Charles E. Krauss, Dr. Lindsay Norden, Bruce A. Carey, Sherwood Johnson, Dr. Harl McDonald, and Harold Wells Gilbert, its present director. The program for the anniversary season includes Bach's "St. Matthew Passion," Mendelssohn's "Elijah" and Handel's "Messiah."

(Continued on Page 7)

THE COMPOSER OF THE MONTH

Johann Sebastian Bach, the greatest of the famous musical family, is ETUDE'S choice as composer of the month. Born March 21, 1685, at Eisenach, Germany, he lived to be 65 years old (died July 28, 1750), with a record of accomplishment that stands unique in all music history.

Bach's early life was along a hard road. Both of his parents died when he was only ten and he went to Ohrdruf to live with a brother who taught him to play the keyboard instruments. But jealousy on the part of this brother soon developed when young Johann outstripped him in musical skill.

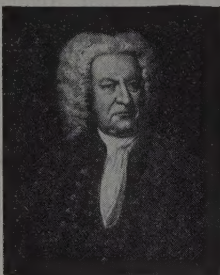
In 1700, Johann Sebastian went to Lüneburg and was admitted as a chorister in St. Michael's Church and also received a scholastic education. In 1704, we find him as organist of the church at Arnstadt and in 1707, he began his work as organist of St. Blasius' Church at Mühlhausen. In 1714, he was made concertmeister for the duke of Weimar. Meanwhile, his creative work occupied much of his time and many organ compositions began to appear. He was also at this time making annual tours as organ inspector and virtuoso. In 1717, he became Kapellmeister and director of "Kammermusik" to Prince Leopold of Anhalt at Köthen. During this time he composed many orchestral works and much chamber music.

In 1720, his wife died suddenly and a year later he married his second wife, Anna Magdalena Wülken, who was an accomplished musician in her own right and who assisted him greatly in his work, especially in the writing of parts for his many cantatas. In 1723, Bach entered upon his work as cantor of the Thomasschule at Leipzig and as organist-director of the two main churches, the Thomaskirche and the Nicolaikirche. Following this he received numerous honors including an appointment as honorary Kapellm. to the Duke of Weissenfels and court composer to the King of Poland. He held his post at Leipzig for 27 years and while there he composed most of his religious works.

Bach was nearsighted and his eyes had been showing signs of weakness for some years. In 1749, an unsuccessful operation resulted in total blindness and in 1750, following a sudden restoration of sight, he was stricken with apoplexy and died ten days later.

Bach's work was epoch making. He promoted the adoption of the tempered system of tuning keyboard instruments, and a system of fingering still largely in use. His complete works have been published by Bach-Gesellschaft and fill 47 volumes.

The reader's attention is called to the selections by Bach in this month's music section, including the Two-part Invention, No. 2 in C minor on Page 27, for which a Master Lesson by Guy Maier appears on Page 26. Also the article by Dr. Riemenschneider on Page 11 should hold much of interest for the Bach student.



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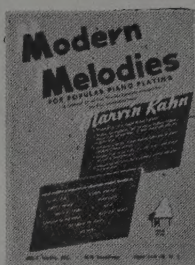
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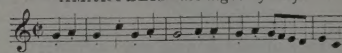
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Musical Oddities

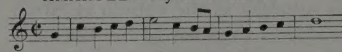
By NICOLAS SLONIMSKY

A VERITABLE comedy of errors is involved in the authorship of *Amaryllis*, a popular tune sometimes sung to the words "Dainty Dancer Gaily Now." It is best known in the arrangement by Henry Ghys, the French musician whose claim to fame is that he was the first teacher of Ravel. Ghys published *Amaryllis* under the subtitle, "Air of Louis XIII." That French monarch was indeed an experienced musician and he did write a madrigal entitled *Amaryllis*. But this royal *Amaryllis* bears no resemblance to the one arranged by Ghys. On the other hand, there exists a Gavotte ascribed to Louis XIII which is identical with the Ghys tune.

"AMARYLLIS" arranged by Ghys



"AMARYLLIS" by Louis XIII (1620)



So is our *Amaryllis* a misnamed Gavotte by Louis XIII? Further research reveals that this tune appears under the name *La Clochette* in the score of the "Ballet-Comique de la Reine" produced in 1582, long before Louis XIII was born. This ballet was a sumptuous affair. It featured a walking fountain with real jets of water. Twelve water nymphs, acted by the Queen of France and eleven court ladies, disported themselves around it. A group of minstrels, clad in white satin embroidered with gold jingles, played *La Clochette*.

Going still farther back in time, we find that *La Clochette* was sung at the wedding of Margaret of Lorraine and Duc de Joyeuse which took place in 1581. The published score of the "Ballet-Comique de la Reine," which includes the tune of *Amaryllis-Gavotte-Clochette*, credits the music to one Balthazar de Beaujoyeux, a Frenchified Italian whose real name was Baltazarini, and who was the official composer at the Royal Court of France. The authorship was later disputed by two Frenchmen, Lambert de Beau-

lieu and Jacques Salmon, who claimed that they wrote the music of the ballet at Baltazarini's request.

Who is then the real composer of *Amaryllis*? Certainly not Ghys, certainly not Louis XIII. The last word comes from Jean-Baptiste Weckerlin, the great authority on French folk music, who asserts with finality that the tune dates back to an old air of the thirteenth century!

HERE is a question that is sure to stump the greatest experts on musical biography. What Russian composer was exiled to his birthplace in Siberia on the suspicion of murder? The answer is: Aliabiev. His name is chiefly known to the music world through his melodious song *The Nightingale*, which is often performed in the lesson scene in Rossini's "Barber of Seville."

The murder in which Aliabiev was involved occurred during a card game in 1825. Aliabiev denied his guilt, and the evidence against him was not conclusive. Nevertheless, the Emperor Nicholas I ordered him to be deported to Tobolsk, the town where Aliabiev was born in 1787. Aliabiev was allowed full freedom of movement in the city. He organized a military band there and he continued to compose. It was in Tobolsk that he wrote his only symphony, which was never published. After a few years he was allowed to return to European Russia, eventually settling in Moscow where he died in 1851.

Despite his flowing beard and academic appearance, Rimsky-Korsakov may be regarded as the Father of Russian modern music. He was the first among Russian composers to adopt such procedures as consecutive augmented triads and wholesale use of whole-tone scales. In the second act of his opera, "The Golden Cockerel," he combines augmented triads with

diminished-seventh chords going on simultaneously. In his remarkable, but little-known opera, "Kastchey, the Immortal," he reached what was to him the Ultima Thule of modern harmony. Beyond that he would not go. Any further excursions into unresolved dissonance was to him "super-harmony," not to be tolerated in civilized music, and he severely criticized Richard Strauss and Vincent d'Indy for such transgressions. He wrote to a friend in 1903: "In the works of the French disciples of d'Indy there are many harsh harmonies and modulations, similar to my music in Kastchey. But I have nothing to do with such d'Indyism. The difference lies in the absolute logic of harmonic combinations, in the *invisible presence* of the tonic at all times, and faultless voice leading. In d'Indyism the sharpness of harmonies is mainly the revelation of ignorance and plain nonsense."

So great was Rimsky-Korsakov's contempt for Strauss, that when a friendly critic found some similarity between Rimsky-Korsakov's suite "Mlada" and the "Sinfonia Domestica," Rimsky-Korsakov wrote to him: "The only resemblance between my work and the Domestica may be found in the use of muted brass. To avoid this, I am willing to take the mutes off the brass in the next edition of my score."

WHAT GREAT composer spent a month in a debtors' prison? The answer is: Wagner. He languished in the Clichy dungeon in Paris for three weeks, from October 28, 1840 to November 17. But perhaps "languished" is too melodramatic a word to describe Wagner's enforced detention. The prison rules were extremely liberal; in fact, the prisoners were allowed to go home to their families for supper and were allowed other privileges.

Just what particular creditor put Wagner in jail has never been established, except that the original complaint came from Germany. Wagner never mentioned this episode in his autobiography, but there is extant an anguished letter from Wagner to his friend Theodor Apel asking for help. Apparently, the money was paid by Apel, and Wagner was soon released.

When two members of the Bach Society of London were married in 1920, they scorned the matrimonial classics of Mendels-

sohn and Wagner. They walked down the aisle to the percussive rhythms of a Bach Toccata played by another member of the Bach Society. The marriage proved a happy union of Bach-loving souls.

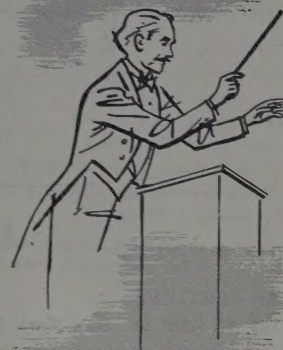
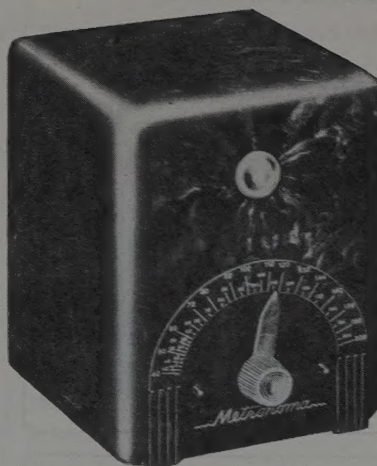
JOHN PHILIP SOUSA, the March King, was born in Washington, D.C., of a Portuguese father and a German mother. Yet a legend grew that his name was a pseudonym made up of the initials of Siegfried Ochs (or Samuel Osborn) and U.S.A. The recent edition of Moser's "Musik Lexikon" introduces a new twist to the legend: its entry on Sousa states in parenthesis: "Super Omnia U.S.A."—United States Above All!

A strong man, named Sandow, who flourished at the turn of the century, made the crowds gasp by holding up a platform with an upright piano and a pianist. At one of his exhibitions—it was in Liverpool—his muscles gave way, and the platform, the piano, and the pianist all crashed down with a great noise. Sandow jumped aside at the last moment, but the piano was wrecked and the pianist damaged. "Sandow is now a piano virtuoso," reported a local newspaper. "He has smashed his instrument."

Schumann complained, in his letters to Clara Wieck, before she became Frau Schumann, that his mind was a vacuum, that he could not think, that he could not write music. This gave an American journalist the opportunity to commit the worst musical pun of all time. He said that Schumann was Wieck-minded.

A British lord was urged to subscribe to the Ancient Concerts of London. He refused. "But your brother subscribed, so why not you?" insisted the solicitor. "Oh," replied His Lordship, "if I were as deaf as my brother, I would subscribe, too."

Valabregue, the husband of the famous prima donna Catalani, tried to form an English opera company for her. The manager examined the project, and said that the expenses for the cast would be too great. "Not at all," objected Valabregue. "My wife is the whole opera. All you need is to hire a few amateurs for the rest of the company. The worse they sing, the brighter will the great Catalani shine." **THE END**



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The Kreisler Story

Louis P. Lochner's Notable

Life of the Great Master

of the Violin

A Review by DALE ANDERSON

ONE of the most engaging of musical biographies, that of an eminent musical personality, Fritz Kreisler, has just appeared from the pen of Louis P. Lochner. Fritz Kreisler, universally recognized as the most famous violinist of his era, holds a relative position to the instrument that Paderewski did to the piano, that Toscanini does to the orchestra, that Pablo Casals does to the 'cello, that Sousa did to the band and Albert Schweitzer does to the organ. Not since the time of Paganini has any violinist been received with such widespread acclaim. Moving from triumph to triumph, the entire musical world has rained honors upon his path. With all this great success he has made friends everywhere and apparently there are none in the field of music who would dissent from the world wide recognition of him as "the king of violinists."

Kreisler's position as a distinctive international personage, not merely in music, but as a rich and pervading soul is properly described in a publisher's paragraph on the jacket of this new biography.

"Fritz Kreisler shows the undisputed king of violinists to be a great universal spirit to whom literature, languages, science, and politics are as familiar as the intricate score of a classical concerto or the fingering of a tricky violin passage—a man who has held his own not only among artists and musicians, but also among kings and presidents, statesmen and philosophers, without ever losing his compassion for and understanding of the underprivileged and suffering."

The author of this 450 page tribute biography has gone into the preparation of this work with a thoroughness which makes your reviewer suspect that he has Boswell

blood in his veins. Mr. Lochner's long personal friendship with Kreisler and his American wife (nee Harriet Lies) made available to the biographer an immense amount of material that could not possibly have been otherwise secured.

Kreisler's life was rich in accomplishment, all of which is related in detail in Mr. Lochner's book. The outline of a few high spots in his career sketched in this review with the greatest possible brevity, must lack the color and action of the biography as the author presents it.

Fritz Kreisler, son of a music-loving physician of moderate means, was born in Vienna in 1875. His father was his first teacher. The child showed amazing precocity from his babyhood. His schooling was received at the Roman Catholic Gymnasium conducted by lay brothers of the Piarist order. He was admitted to the Imperial and Royal Conservatory of Music at the age of seven, the youngest pupil ever to be admitted to that famous institution. There his teachers were the eminent masters Leopold Auer and Joseph Hellmesberger, Jr. At the age of ten little Fritz won the coveted gold medal. Then he was taken to the Paris Conservatoire where at the end of two years he received the Premier Grand Prize for violin playing. His teachers in Paris were Joseph Lambert Massart (violin) and Leo Delibes (composition) of whom Kreisler says, "Delibes was a gay blade—rather flighty and irresponsible. When we were in the midst of a composition lesson, some pretty damsel would come along and suggest that it was time to *dejeuner* or go for a stroll. Delibes usually dropped (Continued on Page 21)

World of Music

(Continued from Page 3)

The Louisville Philharmonic Society has granted commissions to three student-composers and seven well known composers for orchestral works under the commissioning project of the Louisville Orchestra. The three students each to receive \$500 are: Sgt. Paul Nelson, of the U.S. Military Band at West Point; Paul Anseier of Louisville; and Keith Wittmeyer, a graduate student at the University of Washington in Seattle. The seven composers, each of whom will receive \$1200, are: Bernard Wagenaar, Heitor Villa-Lobos, Karol Rathaus, George Perle, Paul Cresn, Halsey Stevens and Gian Francesco Malipiero.

Dr. Caspar Koch, dean of Pittsburgh organists, and for fifty years city organist at North Side Carnegie Hall, retired January 1. During the years that he has held his official position, the distinguished organist, now 81, has played more than 2000 recitals. Dr. Koch was on the faculty of the Carnegie Institute of Technology from 1914 to 1941. His son, Paul W. Koch, has succeeded the father as city organist.

Melville Clark, noted harp virtuoso and inventor of the Clark Irish harp, died suddenly in Syracuse, N.Y., on December 11, at the age of 79. He was president of the Clark Music Company of Syracuse and was widely known as a concert artist. He was the first president of the National Association of Harpists, and one of the founders of the Syracuse Symphony.

James Dalglish of New York City and Kenneth Gaburo of Lake Charles, La., are joint winners of the ninth annual George Gershwin Memorial Contest, sponsored by Victory Lodge of B'nai B'rith in co-operation with the B'nai B'rith Hillel Foundation. The winners will share equally the \$1000 award. Mr. Dalglish's winning composition is entitled *Statement for Orchestra*, while Mr. Gaburo's piece is *On a Quiet Theme*. Both works are scheduled for performance this season by the New York Philharmonic-Symphony Orchestra under Dimitri Mitropoulos.

The Berkshire Music Festival will be enlarged this summer resulting in there being six week-end concerts by the entire Boston Symphony instead of three as formerly. Under this plan, the full orchestra will give Saturday night and Sunday afternoon concerts on every week-end of the festival period from July 5 to August 15. Also there will be a new series of chamber music concerts on the six Wednesday evenings of the festival period.

The American Chamber Opera Society, Allen Sven Oxenburg, director, presented on January 15 in New York City, what is believed to have been the American premiere of Gluck's opera, "Paris and Helen." With Arnold V. Gamson conducting, the cast included Maraquita Moll, Laurel Hurley, Maria Leone and Paul Franke.

(Continued on Page 8)



Miss Josephine Elizabeth Hahn, who has been a music teacher in Canada for 60 years, fifty of which have been spent in the town of Hanover, Ontario. Miss Hahn was honored recently with a banquet attended by her former students, many of whom received their A.T.C.M. degrees through her training. Miss Hahn, in addition to giving piano instruction, conducts classes in theory, and as a result of her work Hanover has been a "Service center" of the Royal Conservatory of Toronto for many years. Miss Hahn's life has been crammed with varied activities. She has won fame as a speaker on various subjects. For many years she was organist of the Catholic Church of Hanover. With her sister, Pauline, now deceased, she staged four Gilbert and Sullivan operas presenting them with local talent to the credit of all concerned. Her work also includes the writing of a history of Hanover. **BUDE** salutes this still active distinguished Canadian music teacher.

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World of Music

(Continued from Page 7)

Oskar Straus, famous composer of Viennese waltzes, best known for his operetta "The Chocolate Soldier," died at Bad Ischl, Austria, on January 11, at the age of 83. He was one of the last of the great Viennese waltz composers. He was well known in the United States and lived in New York City during part of World War II. He had conducted many of his works in this country and wrote scores for several Hollywood movies. His first operetta success was "The Waltz Dream" produced in 1907. "The Chocolate Soldier" was first produced in New York in 1909.

The Berlioz Society is the name of a new organization founded by enthusiasts for the music of Berlioz. A newsletter will be published by the society and one of its aims is "to provide a central point for the gathering and dissemination of information about Berlioz and his works." William Ernest Gillespie of Exeter, N. H., is secretary-treasurer.

Dr. Reginald Mills Silby, organist-composer who has been choir director at the Roman Catholic Church of St. Ignatius Loyola, New York City, for 20 years, died in that city on January 14, at the age of 69. He had formerly held organ positions in Washington, D.C., Omaha, Nebraska, and Philadelphia.

The National Association of Teachers of Singing held its ninth annual convention in St. Louis, December 27-30. The program featured a number of symposia in which problems concerned with the vocal profession were discussed. There were also a voice clinic, a "Town Meeting" and the annual banquet.

COMPETITIONS (For details, write to sponsor listed)

- National Federation of Music Clubs Twelfth Annual Young Composers Contest. Total of \$500 in prizes. Closing date March 25. Details from Halsey Stevens, School of Music, University of Southern California, 3518 University Avenue, Los Angeles 7, Calif.
- National Symphony Orchestra Composition Contest for United States composers. Total of \$3,300 for original compositions. Entries to be submitted between October 1, 1954, and January 1, 1955. Details from National Symphony Orchestra Association, 2002 P Street, N. W., Wash., 6, D. C.
- Marcella Sembrich-Kochanska Voice Contest. Open to Americans of Polish descent, ages 18-25. Deadline for application March 30. Details from Miss Alice Rozan, 150 No. Parade, Buffalo 11, N.Y.
- The Mannes College of Music Composition Contest for operatic works. Award of \$1000 for a full-length opera or \$600 for a one-act opera plus two public performances by Mannes College Opera Dept. Closing date May 15, 1954. Details from Fred Werle, The Mannes College of Music, 157 East 74th Street, New York 21, N. Y.
- Midland Music Foundation Composition Contest. Awards of \$2000, \$1500 and \$1000. Composition for orchestra or choral group or orchestra and chorus combined. Closing date July 1, 1954. Details from The Midland Music Foundation, State at Buttles Street, Midland, Michigan.

Virgil Thomson's "Three Pictures for Orchestra" suite was played for the first time in Philadelphia by the Philadelphia Orchestra in January, with the composer conducting. The three pieces comprising the suite are entitled, *The Seine at Night*, *Wheat Field at Noon* and *Sea Piece with Birds*.

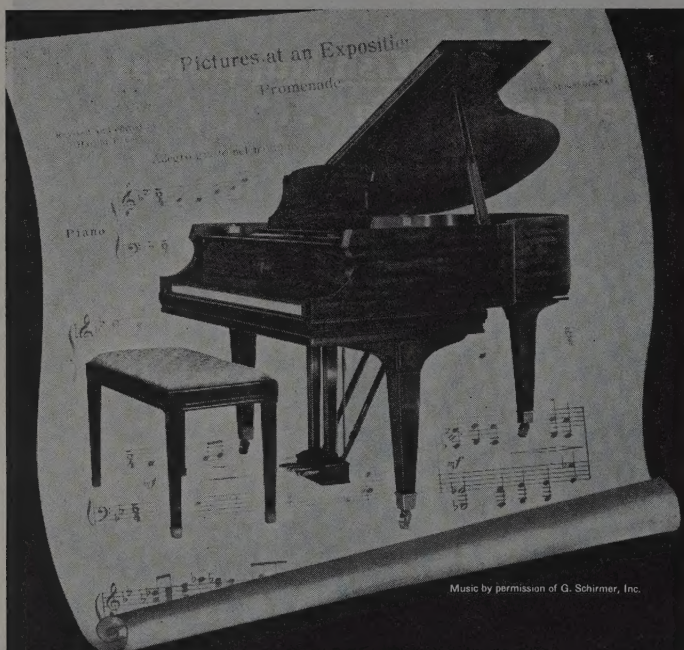
The Altoona (Pa.) Symphony Society is the new name for the reactivated former Altoona Civic Symphony. Under the leadership of Donald Johanos, the new organization is presenting a series of concerts which began in October with the final one scheduled in April.

Indiana University School of Music at Bloomington will present in May what it is believed will be the first performance by a non-professional company of Moussorgsky's "Boris Godounov."

Washington University in St. Louis, Mo., will hold a Festival of Music in observance of Music Week, the first week in May. Those taking part in clinical discussions will include Marguerite Hood, Gilbert Waller, C. Paul Herfurth, David Blumenthal and Elizabeth Green.

Evan Evans, widely known baritone singer and teacher, since 1938 a faculty member of the Juilliard Graduate School of Music, died in New York City on January 3, at the age of 53. Mr. Evans was active as soloist with CBS, singing on various programs. He also held important solo positions in various churches. In 1937, he became a staff member of the Chautauqua School of Music.

THE END



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IMPROVISING is fun. People seem to enjoy listening to it, witnessing, one might say, the “making up” of tunes. It’s even more enjoyable for the improviser himself. You sit down with a general notion of tune or pattern or line or form in your mind, and work it out as you go along. I think it would be a good idea if more people tried their hands at improvising.

I say *try their hands* advisedly, because it’s the result that counts and the result cannot be assured in advance. Neither is it easy to tell how to go about it. Genuine improvisation can’t be taught. One is born with a gift or flair for it, or one is not. Like making up rhymes or sketching, the germ of the thing must be in one’s blood. You can help people develop their ideas in proper form, but you can’t show them how to get those ideas. Still, there are a number of hints that may, perhaps, make the road smoother.

The first step towards improvising is the acquisition of a very sure sense of musical style—all styles. When you really know about sequences of themes, developments, the characteristics of sonatas and operas, the individualities of progression in Bach, Brahms, Debussy, it helps you—not in creating ideas, but in expressing such ideas as you have. I have a very personal feeling about improvisation. Today, it would be possible for me to talk to Milhaud or Stravinsky and actually ask them how they work. I can’t even talk to Bach or Brahms or Debussy; so my way of getting closer to them is to improvise in their styles. This presupposes a knowledge of their styles; and this knowledge is enormously deepened by trying to work like them.

This kind of work has always been a part of my studies. When I was about eight years old, my beloved teacher, Margaret Humphrey, was beginning to teach me Brahms. All at once, she played a beautiful melody for me and told me to improvise on it, developing it the best way I could. When I had finished, she played the melody again, in a quite different context, and said, “This is what Brahms did with it.” Thus she introduced me to one of the glorious *Intermezzi*, as well as to the habit of approaching the masters through their own styles.

The chief safeguard in improvising is never to pad. If you have no ideas at the moment, stop. To go on and on and get nowhere is boring. Which brings us back to the question of those ideas! Naturally it requires great talent to invent beautiful melodies—actually, to compose. Yet I have the idea that making up tunes isn’t too difficult. At least, it’s worth trying. A good start is to try to express simple thoughts—simple sentences—in music.

Say to yourself something like, “I saw

you yesterday in the garden”—“How lovely the sun is!”—“Come and sit over here . . .” What do they suggest, in tones? What patterns do they make you think of? Will the line of your pattern run up or down? Will it come out as major or minor? Thinking out things like that won’t make you a great composer, certainly, but it will stimulate you to express yourself in music.

I happen to have been born with a feeling for improvisation. My thoughts come to me simultaneously in words and in music. But as I go along in improvising, I try to think of these random ideas as a composition; that is to say, I find and then follow whatever form their natural content seems to suggest. Some ideas need a popular style of expression; some require sonata form, fugue form, chaconne form, the style of a serenade. The main thing is to find this inherent form, and then to develop it in any style that best suits your purpose.

This, of course, presupposes that knowledge of style and of form of which I spoke earlier, and I stress the point that this knowledge is imperative to good, flowing improvisation. One must also be familiar with interval relationships—those which can follow each other and those which cannot—the effects produced by various sequences, etc. In my own work, I never have to think consciously in terms of intervals; they come to me as naturally as do the words of a sentence. Still, whether one acquires one’s knowledge of intervals by instinct or by study, that knowledge must be there as a basis to form and development.

A good way of trying one’s hand at all this is to start by a full analysis of some simple melody, to see how it flows, how it develops, what happens to make it come out right. As one progresses, one can well carry over this analysis-habit to Mozart and Beethoven; as a start, though, take something easy, like *London Bridge Is Falling Down*. The first seven tones state an idea—and then see what happens. Immediately you find a development in the quasi-repetition of the last three tones. Then comes a repetition of the whole figure and then a brief coda. And that’s all there is to it. Try it yourself! State a simple idea, develop it, repeat all you have so far, and then wind it up. Later, you will be surprised to see that Beethoven does exactly the same thing, but in a much larger way, and with noble ideas. But the principle of form and development is identical. This is form improvisation, and it is extremely helpful to follow it through from analysis to execution.

You can do exactly the same with *Mary Had A Little Lamb*, where your development comes through a little rhythmic device with a change (*Continued on Page 51*)

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gives valuable hints on how to

Have Fun Improvising!



*From an interview
with Alec Templeton
As told to Rose Heylbut*



The Mitchell Choirboys on the Dennis Day Show

The inspiring story of the formation and development of one of the most widely known boy choirs in America at the present time.

Those Mitchell Choirboys

by Helen Johnson



They appear with Bing Crosby in Paramount's "Connecticut Yankee"

With Frances Pierlot and Charles Bickford in Allied Artists' "The Babe Ruth Story"



IN A LOW rambling house on North New Hampshire Avenue in Los Angeles, usually called "The Choirhouse," twelve boys sit at attention in the choir room. A tall dark-haired man strikes a few chords on the piano. Bob Mitchell is just beginning his daily three-hour rehearsal with his boys.

Back in 1934, Bob, then a slender youth of scarcely twenty, organized a boy choir for St. Brendan's church in Los Angeles. It was Christmas, and the first appearance of the now famous Mitchell Choirboys.

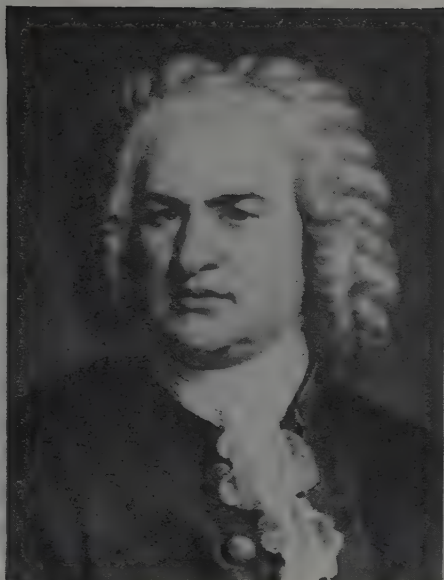
This was a tremendous undertaking. First, because "singing" boys weren't found on every street corner, and secondly, there were no trained personnel available. Consequently, the young musician started his own school, carrying the expense himself. Bob Mitchell is not an ordinary man. If he were, all the heartaches and sacrifices common to such a procedure would have completely unnerved him. But today, after the passing of almost two decades, he is more enthusiastic than ever, and the brilliant success of his boys is compensation aplenty. "I'm not rich after the way people measure wealth today," Bob said smilingly. "But," and he placed his slender expressive hand over his heart—"here's where I feel it!"

Bob likes boys, and they in turn adore him! It may be because he is much like a boy himself in youthful demeanor and appearance. It may be because of his recognition of their abilities. But it also may be because of his deep understanding of boy nature and his keen respect for their limits and desires. At any rate, Bob is "tops" with each one of the twelve boys who make up what Bing Crosby called the "best choir in the world," and the consensus of the entire

group is simply this: "Bob Mitchell is the best adult friend we ever had or ever expect to have!"

Through the nineteen years of its experience, the choir has varied in the number of its personnel, listing at times as many as 34. But today there are only 12 (the original number), which Mr. Mitchell finds sufficient for his needs. There is no limitation as to color or creed, and at present two out of the twelve are Negroes, and one, a Japanese. In this way Bob Mitchell feels that his Choir can truly represent the universal brotherhood of Man as it exists in America. Bob wants it this way. "I have another reason for wanting Negro boys. No one else can sing spirituals as they do, *because they understand them.*"

The question, "How does Bob Mitchell choose his Choir members?" is often asked. In a rather simple but methodical way—just as he does everything else. Each aspirant to the choir must pass a rigid audition in which his voice is tried out—singing the scales and some song he knows. Not being able to read the notes is no serious handicap if he possesses the other requirements, as Bob teaches these rudiments in class. But the boy must be able to keep time and detect "out-of-tune" notes, also have a great love for music. The I.Q. of each boy must be correspondingly high, too, to meet the exacting requirements of his schedule, and personality plays an important part in Bob's choice of members. Singing is serious business with all of these boys, and each one must possess a strong desire to work with unlimited patience. He must learn, too, to accept responsibility, feeling the (*Continued on Page 20*)



*A noted Bach specialist here
discourses in a most scholarly fashion
on some aspects of the way in which the great
cantor used the flutes in his
sacred choral and vocal writings.*

The use of the Flutes in the Works of J. S. Bach.

by Albert Riemenschneider

(The series of three articles, of which this is the first, was prepared by Dr. Albert Riemenschneider originally as a lecture to be delivered before the Library of Congress. The untimely death of the noted Bach specialist prevented this event from taking place. Under the auspices of the Dayton C. Miller Fund, the lecture was subsequently issued in booklet form by the Library of Congress, whose kind permission to reprint here is gratefully acknowledged by ETUDE.—Ed. Note.)

IN ORDER to secure a clear picture of the use which J. S. Bach made of the flutes in his sacred choral and vocal works, it will be necessary to review some of the conditions under which he worked in this field. These might include his objectives in his employment of the orchestra; the condition of the various instruments at that time; his aesthetic approach to the art of music; the influence which his religious beliefs had upon his activity; the spiritual influence which the words of his texts had upon him, as well as perhaps other features and customs common to his time.

We must remember that Bach's use of the orchestra was indeed different from that in use at the present time. After the death of Bach, and continuing through Haydn, Mozart and Beethoven, the so-called classical school of orchestral technique developed. In this there came to be established a certain pattern outline for the use of orchestral instruments. The various families of instruments were banded together into

groups containing more or less homogeneity, such as the family of woodwind instruments, the brass with the kettledrums and the strings. These various groups function together, establishing within each group a sort of entity, which thereby may the better be contrasted with the characteristics of the other groups or blend in connection with them.

As orchestral music developed, additional instruments were added from time to time to those selected as more or less conventional by the classical masters, expanding the extent and colors of each group, but not breaking down these family barriers to any great extent. There was often considerable individuality in each member of the family group, but it was seldom forgotten that the general effects were based upon the family groups in contrast with each other, rather than in the contrast of individual instruments of the same group.

The function of the classic and modern orchestra in supporting a choral work of larger dimensions at the present time is the same as that of the orchestra itself. The color of the various families of instruments is brought to bear as the basic support of the chorus or the singer. It is true that this is only a natural reaction, since the form and type of the music since Bach's time has changed greatly. No longer is the preponderance of vocal work based upon the fugue form, or that of the choral

fantasy. Massed choral effects have become the order of the day and the music tends toward the homophonic rather than the polyphonic.

It is partly because of this change that the music of J. S. Bach has not always been understood and appreciated, especially the relation of his orchestra to his choral music. Bach's choral music was essentially polyphonic. In his choruses he usually employed four or five voice parts, each with a differentiating character, in order that his melodic lines might be presented with the greatest clearness possible. His use of the orchestra was, by and large, simply an extension of his voice work. Bach was more instrumental in his voice demands and, at the same time, more vocal in his demands made upon his orchestral instruments than any other composer who has accomplished major work. In this manner he brought orchestra and chorus into greater rapport and unity.

While he was assigning and distributing his voice parts to the fulfilment of the form of a great composition, he thought equally of having his orchestral instruments participate in completing this great structure and gave them a part in the development akin to the importance of the voice parts. Because of this, his compositions often show double the number of independent parts than are found in the voice section alone.

(Continued on Page 14)

*Probably the only town in the world
where music is continually in the air
from morning till night—that is*

Trossingen— the little town that lives by music

by Norma Ryland Graves

EACH YEAR from the little village of Trossingen—tucked away in southwest Germany's Black Forest region—some 20 million harmonicas and a lesser number of accordions are shipped to various countries of the world. The United States has long been a favored customer. From Civil War days of "Abe" Lincoln down to "Ike" Eisenhower, American presidents along with amateur musicians, boy scouts, GI's in ever increasing numbers have discovered the fun of making harmonica music.

No doubt many a GI stationed near Stuttgart, Germany, has noted the wording of certain highway signs: "Trossingen—Die Musik Stadt." If he follows one of these branching country roads, he soon comes to the little picture book village whose population numbers scarcely more

than 8,000, yet whose title has long been "The Music City."

To the Trossingers, making music is not only their business interest but their cultural stimulus as well. It is probably the only town in the world where music is continually in the air from morning till night.

In its center sprawls the 96-year-old accordion-harmonica factory which is the largest in the world. It employs 80-90% of the town's working population. Next door is Trossingen's Music College, Germany's only state approved college for teachers of accordion and related instruments, with which is incorporated the City School of Music. As for musical organizations, there are the internationally famous Hohner Symphony Accordion Orchestra,

the 36-piece town band, dozens of elementary school harmonica bands and small private groups too numerous to mention.

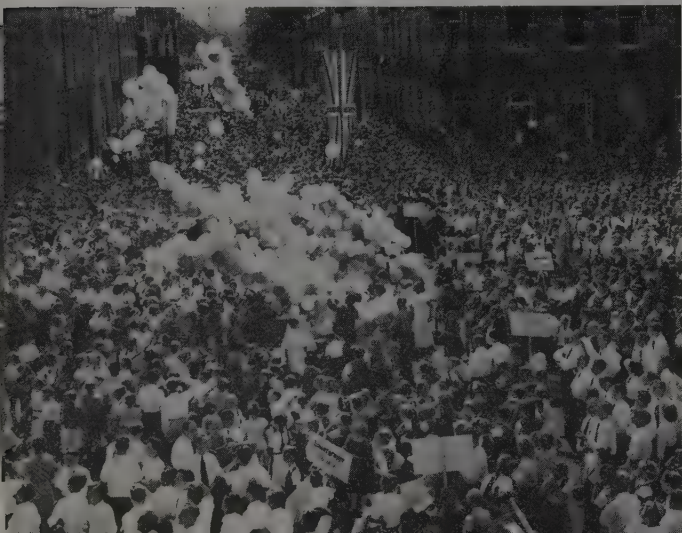
With a program of such varied musical interests any ordinary village of like size would be more than content. But not music-minded little Trossingen. Every July for the past nine years it has staged its own music festival when for several days it entertains accordion-harmonica players and bands from all parts of Germany and neighboring countries. Running co-jointly with the Festival is the month-long special course for band leaders offered by the College.

Since the Trossingers make music their business, they start it early in the day. Long before the seven o'clock factory whistle blows, they are trekking along their quiet, clean-as-a-whistle streets on the way to work. Unlike the mad rush of Americans to punch the time clock, the

"See what it says: 'Zur Musikstadt—Trossingen'"

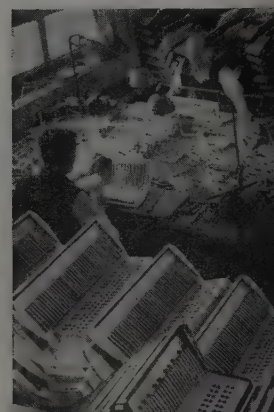


International music festival at Trossingen



Boys' Harmonica Band in rehearsal

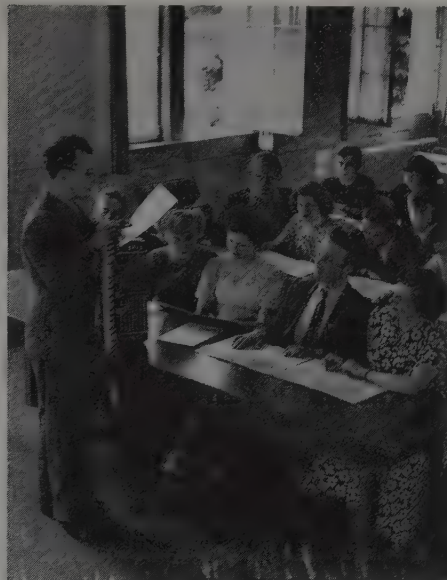
Fitting together hundreds of pieces of wood for each accor





Children in a happy blending of music and scenic enjoyment

A sight-reading class at the Music College



Never too young to make music

villagers arrive in leisurely fashion. But whether they come by bicycle, bus or afoot, they enliven early morning hours with occasional bursts of harmonica music.

From the street, the main entrance to the Hohner factory looks like that of any well ordered house. Primly starched white curtains frame flower-boxed front windows. Once inside, however, you discover several five or six-storied buildings grouped around a central court. At one side still stands the little cottage where, in 1857, clock-maker Matthias Hohner opened his "years-ahead-of-the-times" harmonica-accordion factory.

As you go from one building to another learning how your harmonica or accordion is made, you come into contact with thousands of workers. You watch thousands of pairs of hands continually in motion. Selecting wood that has been properly aged (eight or ten years), sawing birch and

maple for the best models, pine for the less expensive, gluing together parts, twisting wires, adjusting buttons, polishing, pasting labels—these deft-fingered Trossingers have few idle moments.

If you were to count the number of individual operations required to complete an ordinary piano accordion you would be astounded at the number. No less than 4,039, according to factory count.

"Of course, we could easily mechanize more of our work," a company official quietly points out, "but that would destroy the purpose for which the factory was founded—to give work to as many as possible. Aside from the employment angle, years of experience have taught us that few time-saving mechanical devices adequately fill the place of human hands. Take tuning for instance. Can you tune a fine instrument mechanically? We think not."

The factory's one hundred "Tune Stu-

dios" occupy the top floor of one of the main buildings. As you climb the last flight of stairs, a medley of sound streams from behind their closed doors. Lightly run scales, arpeggios, repeated tuning tones, phrases of popular and classical music—the volume at times rises to ear-splitting intensity.

Stepping into one of the typical little studios, you find the tuner busy at his work bench fronting two wide-flung windows. As he lightly fingers accordion keys, his eye turns from the distant, gently rolling hills to studio walls, where pictures of Hollywood celebrities elbow those of world-famous musicians.

He works rapidly but surely, for he has been carefully schooled through years of experience that sharpen his senses. Fingers, sensitive as those of a blind person, manipulate wires and buttons. Ears, so accustomed to (Continued on Page 58)

A sextet of Trossingen players enjoy an outdoor rehearsal



Two pals with but a single purpose



The Use of the Flutes in the Works of J. S. Bach

(Continued from Page 11)

Herein was found one of the reasons why the music of Bach was so long in receiving recognition. The independent instrumental parts, such as the flutes, represented by only a single instrument, could not possibly hold their own against a chorus part sung by a dozen or perhaps even many more voices on a single part. Each independent instrumental part must be presented by a sufficient number of instruments to balance with every other part, both vocal and instrumental, which is of equal importance.

During Bach's day this presented no special problem, since his choruses consisted at most of only two or three voices on a part. In this proportion the single instruments, such as for instance the oboe, could establish their identity and the independence of their parts. In our time, when everything must be done on a large scale and the chorus for a Bach Festival often numbers from 100 to 200 voices, it is necessary to secure a proportional balance of the parts if the polyphonic element in all of the work of Bach is to be produced in its correct proportion.

Let it be said here that there is a decided limit to the size of a chorus and orchestra above which the finely chiseled linear lines of Bach cannot be correctly reproduced. With the possible exception of the choral works, designed for festal occasions, and a few works in which the master resorts to harmonic treatment, the choral works will be more effectively interpreted by a smaller chorus and orchestra than with a more ponderous body. The ensuing contrast between the ensemble and the recitatives and arias will also be in much better proportion.

Since we know that the orchestra of Bach was used in a different manner than that in use at the present day, let us briefly examine what constituted his orchestra and how he applied the technique of the same.

In a very early cantata, No. 71, "Gott ist mein König," written for the change of council at Mühlhausen, Bach leaned to some extent to the grouping of the instrumental families somewhat after the modern manner. He used the chorus groups, "Coro pleno," "Senza

Ripieni," as well as "Tutti"; he used the brass family of three trumpets with the tympani as the bass; the group of two flutes with the violoncello as the bass; the group of oboi with the fagotti as the bass, and the string group with the violones as the bass. He thus presents a half dozen family groups which he proceeds to contrast with each other. This sharply delineated use of the groups is almost unique in Bach and it happened during his early days as a composer. He did not continue to develop the idea to any great extent.

It may be said without fear of contradiction, that Bach was the most sensitive of all the great composers in the selectivity of his individual instruments. By this is meant using special instruments to realize the spiritual intent which was inherent in their characteristic quality. This is also true of his use of voices, especially in the arias. For instance, in his arias the bass voice was selected to express the texts dealing with Old Testament preaching, with admonishment, with expressing invectives of wrath, reflections of intense earnestness and similar situations. For the tenor voice he selected the texts dealing with the dramatic, the hopelessly desolate, the words of descriptive narration as well as those of highly lyric quality. The resignation and situations of deep feeling were usually given to the alto, while the soprano was given situations of great praise and rejoicing, intense love for the Saviour and purity in faith. It is true that exceptions occur in these tendencies, but the line of demarcation is fairly clear. It was not possible to carry over this differentiation into the various voices of complex chorale fugue, but some of the characteristic qualities assert themselves. These are greatly assisted by the natural range, timbre and pitch to clarify the voice leading in a quite unusual manner. If a chorus is well trained by special rehearsal of the individual parts, this will be especially evident.

Just as such tendencies are present in Bach's employment of the voices, they are much more marked in his use of the individual instruments. This is especially marked when they are assigned obbligati

parts in connection with a solo voice or a duet in the arias. To follow the meaning and play of the individual instruments as employed by Bach, offers one of the greatest fascinations for the listener of Bach's music. The words of the aria give the clue in practically every case. The voice part interprets these with stress on the spiritual content and meaning. While this is going on, the instrument assigned to perform the obbligato winds a garland or wreath of meaning, often in colorful tone painting, about the voice part. This brings the entire realm of spiritual values which are contained in the text to its complete fulfillment.

Here perhaps a word should be said about the aesthetics of Bach's music as expressed in the very vivid pictorial forms and patterns, as well as the symbolism which permeates so thoroughly his music.

The great biographer of Bach, Philipp Spitta, brings to the front a continual narrative of these phenomena, but he tries to excuse them as being beneath the dignity of Bach. Rochlitz in his "Freunde der Tonkunst" and Mosewius, in his writings on the Matthew Passion and other compositions, were the first to touch on these symptoms. It remained for Albert Schweitzer and Andre Pirro to exhaust the study of the descriptive and symbolical elements in the words of Bach. Schweitzer enumerates a considerable list of the tone painting symbols, which Bach uses in his music, and Pirro mentions unlimited numbers of examples of word and thought description. It is true that there is scarcely a page in the full scores of the Bach cantatas where such evidences are not discernible. However, it is possible that the truth lies rather in the fact that these pictures are only the external evidence of the spiritual depth which Bach entered when he undertook to transfer a text into music. The meaning of the text is what interested him primarily. The fact that the striking tone painting and descriptive patterns so often came to the front, is then the result of the inherent feeling which every phase of music had in the mind of Bach. These symbols and patterns were not consciously used to express certain emotions, but rather

they were the external result of certain emotions which were expressed. Some one has said that if one could drop a vocal theme of Bach and one of Handel upon a very hard surface, that of Handel would separate itself into sections, while that of Bach could not possibly be separated. This tone painting, on the other hand, while it was probably not used consciously by Bach for its own sake, is an excellent means for entering into the spiritual values of his music and especially in assisting to establish moods, matters of tempi, etc.

It has often been stated that Bach's orchestration was largely influenced by the musicians, which might be available at the time of performance. It is true that he composed these great cantatas and oratorios as he had need of them for use in the church. He would, in many cases, know what instruments would be available for performance, but a thorough study of his orchestrations, as they are found in the great Bachgesellschaft edition, soon dispels any such deduction. Such a study will soon prove to an investigator that a higher force than mere availability dictated the instruments used. That force was Bach's sense of fitness of any instrument for the purpose of expressing the deepest spiritual content of the text to be expressed by the music.

Since there is used a greater variety of instrumental combinations by Bach than by any other great composer, let us try, if possible, to classify some of the methods which he employed.

Perhaps the one which might best be brought under a general plan is his use of the orchestra for festal occasions. These times would include the Feast Days, such as Christmas, Easter, Ascension and similar events. In a lesser degree, or, at least without the use of the brass and percussion family, were the Passions. These great surging masses of choral tone as exemplified by the opening chorus of the St. Matthew Passion or the chorus "Sind Blitze, sind Donner," from the same work, are in the same category. For his festal orchestra he used brass and tympani (usually from two to four trumpets and tym- (Continued on Page 51)

COMPLAINTS are frequently raised against the repetitiousness of the programs offered by concert pianists. Are the complaints justified?

An analysis of several season's recitals demonstrates that there is solid ground for the complaints. Whether the recitalists are unknowns appearing for the first time, or well-known virtuosi of the keyboard, almost all confine themselves to a restricted and nearly identical repertoire. Very few venture performance of compositions other than those heard again and again season after season. Many seem to have less than twenty compositions in their repertoire, which they repeat season after season.

What causes this situation? Is the piano literature limited? That can hardly be the reason, for anybody with more than a passing knowledge of classical music is aware that there are numerous pianistic masterworks gathering dust on shelves which are rarely performed or not performed at all. Why then are they neglected instead of being used to enlarge and enrich the narrow, petrifying customary repertoire? Surely greater variety would impart greater interest to recitals, give greater enjoyment to piano concert habitués and attract bigger audiences!

Two factors are mainly responsible for the existing situation. One is the general custom which has developed during recent years which forces pianists to perform entire programs from memory and, two, is its corollary, a creeping aversion among pianists to mastering sight-reading.

It is not difficult to trace the lamentable poverty of present-day piano recital programs to the modern compulsion which forces pianists to play their concerts from memory. The process of memorizing even one major classical composition is, in itself, a feat for the average person who has become a pianist. But modern custom requires the pianist, whether possessed of an ordinary or a quick and retentive musical memory, to memorize sufficient pieces for at least three or four complete and different programs. This is indeed an onerous task even for the individual gifted with an unusual musical memory. For the pianist not so gifted it is little short of torture, necessitating concentration on the same pieces for a very lengthy time. Were it not for the fact that most of the compositions commonly selected by pianists for concert programs had been studied and some already pumped into their memories during the period of advanced studentship, the task would be well-nigh impossible for many.

Since the majority of people take the path of least resistance, it follows almost automatically that the average pianist will,



Some original and perhaps startling suggestions

*are here given by a well-known keyboard artist
on the manner of presenting*

Piano Recitals of Tomorrow

by Ida Elkan

when contemplating recitals, resort to the pieces practically graven on the memory during student years and to the few slowly added to the repertoire either by long and painful mnemonic struggle or by familiarity through having heard them repeatedly at the concerts of other pianists. Hence the paucity and repetitiousness of contemporary piano concert programs.

An equally serious result of the need to memorize several entire programs is that the time and effort it takes prevents sufficient attention to be given to the niceties of interpretation and artistry. In addition, the fear of a lapse of memory during public performances creates tensions which detract still further from interpretation and artistry. Consequently we have many pianists who display digital dexterity, but few artists.

The difficulty and time taken in memorizing lengthy compositions has also inevitably led to a decline in sight-reading. Why master sight-reading when it is possible to make a career today with a reper-

toire which embraces no more than twenty compositions or so? *To be able to spell out the complexities of piano notation* is good enough. The fact that it leads to a scant repertoire, imperfections of interpretation and artistry and to the falling off of audiences is forgotten.

Few pianists today are really good sight-readers. Many, when called upon to accompany a singer, a violinist or a cellist in compositions with which they are unfamiliar, simply cannot do so with anything like musical efficiency. Facility in sight-reading (involving co-ordination of eye, touch and ear), which should be a basic skill of all pianists, and which actually would make memorization much easier, is going by the board. It is no exaggeration to say that the keyboard fraternity are in danger of falling into the plight prevalent among singers, great numbers of whom are totally unable to read even the single notes of the vocal line and whose repertoire is comprised of a handful of songs learned by ear.

(Continued on Page 57)

*The progressive music
teacher will be wise
to heed the advice*

Prepare Now For Summer Music Study

An Editorial

by

JAMES

FRANCIS

COOKE

SUMMER MUSIC SCHOOLS were at first only an incident in our national cultural life. Now they have become a vast and important movement through which thousands of music students receive new joy and many teachers derive practical and inspiring uplift in their professional work.

In looking through bound volumes of the ETUDE reaching into the last century, the writer has been very much impressed by the great number of announcements of schools for Summer Music Study in many different branches of musical art. Today Summer Music Schools are of many distinct types depending largely upon the ability, ideals and experience of those who direct them, and the special requirements of those who need them. These include:

1. Festival Schools with large symphony orchestras.

2. Summer Music Schools at Universities, colleges and conservatories. Many of the great universities now conduct summer music schools and many conservatories have operated them for years.

3. Music Camps and Music Workshops.

4. Master Courses conducted by artists of established reputation.

5. Normals, Institutes and Clinics.

6. Intensive music courses also known as "Refresher" Courses.

7. Introductory music courses subsidized by publishers who promote their publications of many types. Such courses are usually given without fees to the teacher who can qualify for them. In general, human individuals are gregarious, and all such educational enterprises are based upon the fact that under certain conditions students work more actively and enjoyably in groups where there is a communion of thought.

The music festival schools in the United States received what proved to be their first great impulse from the New York State Chautauqua, founded in 1874 by Methodist Bishop John Vincent and Lewis Miller, on the shores of beautiful Lake Chautauqua in the northwestern part of New York State.

Originally a religious project, it developed into a widespread cultural movement. Many similar centres were established in different states and proved very successful. These should not be confounded with the itinerant tent Chautauquas moving like circuses from town to town. These enlisted the service of many top-line speakers, lecturers and educators including William J. Bryan and President William Howard Taft. Sometimes the Chautauquas, in order to pander to popular taste, interspersed their programs with the trivial and bucolic variety acts of the day. These led one contemporary wit to write, "The silver voiced orator thundered with zeal and left his hearers dumbfounded. But soon he was

followed by Zippy the seal, with applause that was really unbounded." Nevertheless, the traveling Chautauqua should not be looked down upon as it rendered a valuable service at a time when it was needed.

With the coming of moving pictures, the radio and the phonograph, these touring Chautauquas gradually evaporated, thus depriving many a smart commercial manager of a handsome income.

In 1943 Serge Koussevitzky, famous conductor of the Boston Symphony, started the Berkshire Music Centre at Tanglewood and devoted his great talent and energies to the project. With a notable faculty the school has drawn students from all over the musical world. After Koussevitzky's death, Charles Munch, Koussevitzky's successor as conductor of the Boston Symphony Orchestra, assumed the direction of this project. The School has over 400 students. Many brilliant performers in American symphony orchestras have received much of their valuable training at this internationally famous summer school.

Other similar summer festival schools, such as those at Colorado Springs and Aspen, Colorado and at Brevard, North Carolina, with the fine Transylvania Symphony orchestra conducted by Dr. Christian Pfohl, have been notably successful.

It is hard to draw the line between the festival school and the musical workshops and music camps. The National Music Camp, founded by the courageous and intrepid Dr. Joseph E. Maddy at Interlochen, Michigan, in 1926, has been surprisingly successful and has provided musical opportunities for hundreds of young people.

Normals, institutes and clinics represent a slightly different type of summer musical activity. Clinics which are held at different times in the year are usually gatherings of professional teachers with a sprinkling of students hoping to become teachers. The teachers discuss material, methods and principles in the light of the latest information procurable and are led by some of the most distinctive and widely experienced figures in the musical world. Normals and institutes, which usually last from two weeks to a month, are likely to resemble high-power short term conservatory courses with an especial appeal to teachers. Over fifty years ago, Mr. Theodore Presser conducted a summer musical normal at the University of Pennsylvania. On the faculty were such famous contemporary teachers as Dr. William Mason, E. M. Bowman and W. S. B. Mathews. The normal was a pronounced success, but Mr. Presser's business interests were such that he could not give the time to its regular annual continuance. Mr. Presser, himself, was a strong believer in Summer music study and spent part of many summers in earlier years at the New England Conservatory. He could see (*Continued on Page 59*)

The Slezaks— Father and Son

The actor son of a famous operatic tenor father makes pertinent comments relative to the demands of the artist's life

Burton Paige interviews **WALTER SLEZAK**



WALTER SLEZAK is a large man, of large geniality and large accomplishments. Star of the Broadway stage, of films, of radio and television, he has won the acclaim of Americans everywhere as a master of comedy, drama, and operetta, and the possessor of a personality which shoots sparks across footlights. Further, Walter Slezak is heir to the large tradition of art. His father was Leo Slezak, also a large and genial person, who, a generation ago, established himself as one of the greatest dramatic tenors of all time. During the Metropolitan Opera's Golden Age of Song, the elder Slezak's performances set standards of vocal eminence and artistic integrity. The younger Slezak grew up with the musical traditions which prevailed his parents' home. He began life as a concert pianist, drifted into business, drifted out of business and on to the stage where it was—and still is—a source of astonishment to him to encounter a less-than-reverent approach to art.

You ask Mr. Slezak to discuss the vocal habits he learned from his father, and he smiles assent at the same time shaking his head in negation. "Of actual vocal methods, I remember very little," he confesses. "Anyway, methods as such aren't too important. Each singer discovers his own needs—if he is intelligent—and guides his work by them. The great thing I learned in my father's home is the artist's way of life. It is simply enough explained—complete dedication to art, not in publicity statements but in every moment of everyday life. My father led the life of the dedicated artist, subordinating his likes, his pleasures, his ease, his very thought to the demands of

his work and the great responsibilities it brought. This sort of thing is rare today when many young performers put a life of art in second place to the double life of money and 'glamour.' They wish to be seen at parties, at night clubs; they are constantly catching planes to rush from a concert date to an operatic performance to a broadcast. They build careers, perhaps, but not eminent art.

"My father did nothing which could in any way harm his voice or the inner resources that determined what he did with his voice. Gay and fond of people, he would attend no parties within three days of a public performance; he never sat in smoke-laden rooms, never went to night clubs. On performance days, he ate lightly and, after four o'clock, saw no one but my mother. At such times, the whole household went on tip-toes! Father realized that the duration of his voice depended on his day-to-day living, and he organized that living so that he continued singing at the top of his form until 1936. As he would have wished, his career ended at its zenith; he never had to watch himself slide downhill.

"In 1901, Gustav Mahler brought my father from his Breslau engagement to the Vienna Opera. In Breslau, he had been singing every rôle he could lay hands on; he was still in his twenties, and nothing was too heavy or difficult for him. Mahler changed all that. 'You must use your voice discreetly,' he said; 'you have one of those rare *Eigenstimmen* (a voice which is recognizable from its first tone, and completely revealing the quality and personality of its owner). You must treat it so that

the next twenty years of use will not rub off its glow.' Thus, Mahler took away all the heavy rôles and kept Father on Mozart and Rossini. It was years before he again sang heavy parts.

"Whenever my father sang, he rested the day before and the day after; when he sang heavy rôles, he rested two days before and after. He never strained or dissipated his powers. And he took regular periods of rest from all stage activities, giving his spirit the development that is even more important than the technical development of the voice.

"In time, I was allowed to accompany my father when he practiced. A new song meant at least four months of intensive preparation. Father always learned poem and melody together, marking breath pauses into the score. In operatic preparation, we began by going through the full work as a whole, noting indications, values, style, color. Next, Father would underscore his own part with a red pencil, beginning work like a student—he counted out measures, rests, time values. In time, then, he would begin to sing his part, always with small voice, and marking where to breathe. After months of such preparation, he was at last ready to sing with full voice—at which point the work began all over again.

"My father rose daily at 6:30. He stayed at his desk, writing or studying, until 9, when he began vocal work which continued till 10:30. The first half-hour was always devoted to scales, arpeggios, attacks and the full complement of standard exercises. Then he worked at compositions, learning new works and reviewing familiar ones. He went over and (Continued on Page 56)



New Records

Reviewed by
PAUL N. ELBIN



Cherubini: *Requiem Mass in C Minor*

Toscanini largely deserves credit for reviving interest in Cherubini (1760-1842), a composer honored in his day but neglected until lately. The new recording of Cherubini's moving *Requiem Mass*, however, comes from Italy, the musical forces being the orchestra and chorus of the *Accademia Nazionale di Santa Cecilia* of Rome conducted by Carlo Maria Giulini. Unless you object seriously to the fact that the Latin text might as well be "ah" throughout, you will like the performance. It is devout, spirited and faithfully recorded. (Angel 35042)

Beethoven: *Concerto No. 4 in G, Op. 58*

While the high fidelity fraternity will not be interested, music lovers will appreciate the favor offered by RCA Victor in releasing Artur Schnabel's third, last and best recording of the G Major concerto. Recorded in England only a few years before Schnabel's death in 1951, the new LP release joins the eminent Beethoven authority and the Philharmonia orchestra under Issay Dobrowen. Though the orchestral work is not on a par with the soloist, the net result is the best version of the G Major concerto on records. (RCA Victor LCT 1131)

French Military Marches

Despite the popularity of band music in America, good band recordings are scarce. Angel Records' first recording by the Band of the *Garde Républicaine* is a notable addition to the list. Surveying French military music from 1789 to the present, the world-famous Paris band of 83 men include in their concert such favorites as *Sambre et Meuse*, *Marche Lorraine*, *Quand Madelon*, and *Marche des Grenadiers*. This collection of historic band music, brilliantly performed and recorded, belongs in every school library. (Angel 35051)

Schumann: *Five Pieces in Folkstyle, Op. 102 Trio No. 1 in D Minor, Op. 63*

Here is a good example of the hearty music-making that characterized the Pablo Casals Festivals at Prades, France, during the summers of 1951 and 1952. Having delivered the best of the 1951 performances to America via LP records, Columbia is now releasing highlights of the 1952 festival. Volumes II and III include seven 12-inch discs, of which one is devoted to these two Schumann works. Casals and Leopold Mannes, pianist, play the lovely folkstyle pieces, complete as usual with the groans of the distinguished cellist. Alexander Schneider, violin; Mieczyslaw Horszowski, piano; and Casals perform the trio. Reproduction is only fairly good, but the music glows. (Columbia ML 4718)

Kismet

Broadway musical hits don't ordinarily qualify for the record review section. "Kismet" is different, however, since the tunes were lifted bodily from the works of Alexander Borodin, who departed this life in 1887. Cleverly adapted by Robert Wright and George Forrest, the Grieg-arrangers for "Song of Norway" some years ago, the Borodin music is a good match for the Oriental flavor of "Kismet." Columbia's lifelike recording features the Broadway cast headed by Alfred Drake. (Columbia ML 4850)

Mendelssohn: *St. Paul Oratorio, Op. 36*

Good old Vienna, origin of much of our post-war recorded music, is the source of the first recording of this once-popular oratorio. Almost complete, the performance features the *Akademie Kammerchor* and the Pro Musica Symphony, Ferdinand Grossmann conducting. The original German text is used. Cathedral-like acoustics and an edgy soprano in the chorus are the only unpleasant items in a performance otherwise blessed with excellent soloists. un-

usually good diction, a knowing conductor and an able supporting orchestra. (Vox PL 8362—2 discs and German-English text)

Lehar: *The Merry Widow*

The "Widow" will be fifty years old next year but Angel Records' new full-length recorded performance indicates that her youth may be immortal. The famous waltz, the *Vilya* song and all the other lilting music of the great Viennese operetta plus considerable dialogue in German are found in this captivating recording. It is not often that a cast of stellar operatic singers can adapt to things like "The Merry Widow." but Elizabeth Schwarkopf (*the widow*), Erich Kunz (*Count Danilo*), Emmy Loose (*Valencienne*), and Otto Ackerman (conductor) have Vienna in their blood. The young *Camille*, Nicolai Gedda, is Swedish but his singing style is pure 1905 Vienna. Ackerman conducts the Philharmonia orchestra and chorus in a performance guaranteed to bring you June in March. (Angel 3501B—two 12-inch discs)

Giordano: *Andrea Chénier*

The international reshuffling of partners finds Capitol the American outlet for Italy's Cetra recordings. From this partnership comes a creditable recording of Giordano's major opus. Jose Soler, tenor, and Renata Tebaldi, soprano, head an excellent cast directed smoothly and without over-emphasis by Arturo Basile. The orchestra is that of Radio Italiana, Turin; the chorus, one assembled for the recording. Audio engineering is satisfactory, disc surfaces smooth. (Cetra 1244—3 discs)

Hindemith: *The Four Temperaments* Shostakovich: *Concerto in C Minor for Piano*

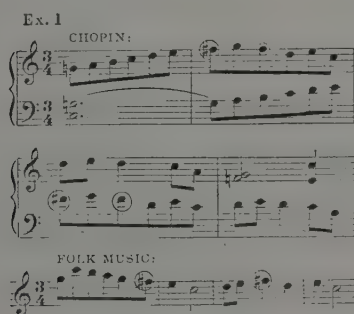
Felix Slatkin, conductor, and the Concert Arts String Orchestra must be credited with one of the best recent recordings of contemporary music. Their performance of these two pleasant works is marked by understanding. (Continued on Page 64)

Chopin's Influence on Modern Music

Part 2

by JAN HOLCMAN

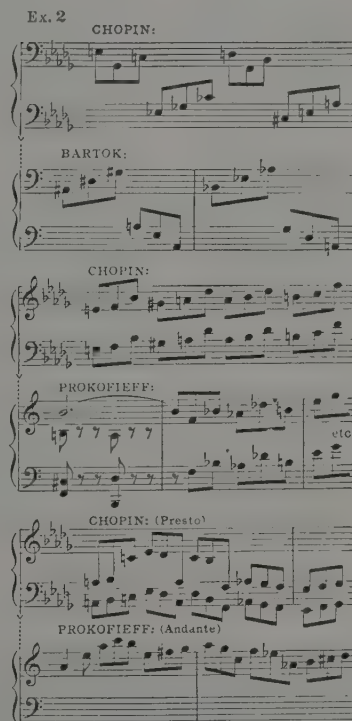
CONCERNING the unusual harmonies, modulations, and *false tones* that appear strikingly in the sonorous sequences of the scales in Chopin's mazurkas, we find that the false tones originate in folk melodies played "falsely" on village instruments either because of the primitive construction of these instruments and the inadequate mastery of them by the players, or because of the very nature of the folk tunes that require such a treatment. Note this excerpt from Mazurka, Op. 56, No. 2, in C major:



Thus certain orthodox criticism aimed at some of Chopin's composition also strikes at folk music. Even the few aspects of Chopin's music mentioned above add up to a great, original, previously unknown style which proved to be very fecund, a springboard for later composers who, following in his steps, discovered their own new paths. And although it is difficult to say what direction Chopin's creative work would have taken if he had lived longer, it is possible to formulate some inferences on the basis of these few compositions that breathe the spirit of our own time.

Reflections of Chopin's harmonies in the compositions of Debussy, Prokofieff, and to a small extent of Bartók are met with in the form of figures adapted from the immortal Finale of the B-flat Sonata. Elements of this Finale are clearly discernible in Bar-

tók's Barcarolle and in Prokofieff's Seventh Sonata:



But in order to understand why it is precisely the Finale which was seized upon by the modernists, it is necessary to become more closely acquainted with its nature.

That amazing composition which is the finale of the Sonata in B-flat minor is actually a kind of eccentric etude or prelude. Scriabin, who is akin to Chopin, did not in any of his sonatas make use of such a bold harmonic system as this with its clear evidence of Chopin's eminently modernist tendencies. It is a collection of dissonances, quite "un-Chopinesque," which even today sound incomprehensible to many an untrained ear. This work is a remarkable phenomenon as a finale of a sonata, in re-

gard to its form; as a composition of Chopin, in regard to its strikingly unusual character; and finally, it is a remarkable phenomenon as a composition *per se*, regardless of who created it. These three aspects deserve to be discussed in further detail.

1. *Form.* Schumann in his famous review had already noticed that nothing binds together the four separate parts of the Sonata in B-flat, and that each of these is nevertheless a separate masterpiece. It is conjectured by some that in his review of the Sonata, Schumann dedicated to Chopin his *Kreisleriana*, which Chopin did not like. Even if this fact influenced Schumann's opinion, the German Romanticist did not take this opportunity to have his revenge because, in spite of everything, his criticism of Chopin's Sonata reveals his genuine and continued worship of Chopin, whom he had always supported ardently. Schumann criticized the form of the Sonata but he enthusiastically recognized its content to be magnificent.

(Here it may be worthwhile to mention in passing, Chopin's attitude toward Schumann as a critic. There is a characteristic passage from one of Chopin's letters to Potocka:

"I am afraid of those criticisms of Schumann as a Jew of a cross. With the best of intentions, he may write something that will make me ridiculous forever. Pray ardently, my dearest, that I may get rid of him some day."

But there was always a kind of criticism in which Chopin would have believed blindly—if he could have brought it into existence: "Why didn't I live when Bach and Mozart were alive?" he wrote. "I would have thrown all my nonsense into the fire if they hadn't thought it good."

Perhaps it is better that Chopin was born somewhat later.)

Without discussing the matter at length, we must, however, observe that Schumann's criticism of the form seems to us ridiculous today, were it only because of a general evolution in forms, an evolution in which Chopin played his part. Schumann who could see so much was still unable to perceive this, and the Finale written from beginning to end in a disharmonious *unisono* seemed to him a mockery of genius.

2. As a composition of Chopin, this Finale no doubt constitutes a drastic exception, most removed from his traditional style so well known to us from his Ballades, Scherzos, and Concertos. Aside from a few measures, there is nothing of "Chopin" in this Finale—there is instead a mysterious and incomprehensible intruder.

3. The third aspect, related to the previous and perhaps the most interesting of all, is the very structure of the Finale—this, regardless of the fact that Chopin composed it. The Finale consists of sequences, some of which (Continued on Page 57)

THOSE MITCHELL CHOIRBOYS

(Continued from Page 10)

importance of his obligations to society. For instance, if he should fail to show up for a concert, many people are going to be disappointed and the personnel of the choir will suffer accordingly. Bob Mitchell absolutely refuses to put up with indifference and laziness. For Bob is a perfectionist in every sense of the word, and his boys are not "sissies." They are different from the average boy today only in their love for singing and their unusual capacity for hard work.

All the boys live at their respective homes, but often late rehearsals or early trips to a distant concert necessitate sleeping in the bunks at the Choirhouse. It is at the Choirhouse, too, where they receive four hours daily school instruction, besides the three-hour rehearsals. The tutor, provided by Mr. Mitchell, is of the best, and the school training most excellent.

Bob Mitchell thinks music as a study is decidedly instrumental in solving the problem of juvenile delinquency. He thinks, too, that when a boy understands he is accomplishing something, he becomes a good student.

Singing in the Choir teaches the boys teamwork. And that means they learn how to get along with other boys their own age, regardless of race or background. "This is a good initiative in building character," Bob emphasized, "and it *does* keep the boys off the streets—which is a good thing, too."

The boys take direction with the utmost ease. Each one is familiar with their leader's expressive sign language. One has only to "sit in" at a rehearsal to comprehend this. Bob's big blue eyes *talk*, as do his mobile lips and slender hands. By these three means he guides the boys through the most intricate passages, each one interpreting his every gesture. He communicates with each of the three sections of the choir by number, and when he puts three fingers to his lips for the "thirds" to soften down or shakes his index finger rapidly for vibrato from the "firsts," the response is immediate and satisfactory.

Between 500 and 600 boys have been part of the group during its nineteen years of existence. A boy soprano's vocal life span is short—about two years—the longest, four—so the personnel must be changed frequently. To meet this emergency and counteract any delay in filling any "gaps," Mr. Mitchell keeps a reserve or "scrub" Junior choir which is trained by Jim Ostrem, one of his former choirboys.

Mitchell's Choirboys range in age from twelve to sixteen. In 1934, the age range was from eight to fourteen. The youngest at the present time is twelve. They all come from modest homes with satisfactory parental co-operation, which is very necessary in the success of any boy. Take the case of Tony Butala. Bob discovered

this boy when his mother brought him to California on vacation from Pennsylvania. When the vacation was over, Tony stayed. His mother went back east. But this wasn't a desirable situation in any sense, so Tony's father transferred his business and went to California where the family could be together again. But for the Butalas' co-operation, Tony might have missed the opportunity which will influence his whole life's success, both in music and character building.

"Boys from wealthy homes are more independent," Mr. Mitchell says, "and not so easy to train."

Patience, industry, and co-operativeness are the three virtues the boys *must* learn—the sooner, the better—or drop out of the choir.

The repertoire of the Mitchell Choirboys is almost unbelievably comprehensive. At the present time it comprises over two hundred songs of liturgical (both Gregorian and figured), classical, and scintillating popular music, every one memorized to perfection. They sing in eleven languages with ease, but their director never allows them to sing any song that has an element of coarseness. "There is so much of beauty in music," the tall man insists. "Why dwell on anything that isn't uplifting!" These boys were originally famous for the singing of religious music, but in the last few years their repertoire even includes rhythmical "swing"—which is extremely difficult for a choir of this type to do. Mitchell writes all the arrangements the choir sings, which probably accounts for the distinctive uniqueness in interpretation.

A native of California, Bob Mitchell was born in Los Angeles. He is perhaps the foremost director of boy's choirs in the United States,

and a special authority on liturgical music. His career dates back to the age of six, and when only twelve, he played the two-manual organ. He received scholarships both from the Eastman School of Music at Rochester, New York, and the New York College of Music. At eighteen, he became a Fellow of the American Guild of Organists, the youngest organist ever to receive this honor. Later he became staff-organist at radio station KMTR, also organist at St. Brendan's church in Los Angeles. It was at this time that he organized the now famous Mitchell Choirboys. Mr. Mitchell appears daily, Monday through Friday on "Parlor Party," a one-hour TV show on KNBH, and each evening on the popular radio show, "A Joy Forever" over KFI.

It was in 1936 that the boys appeared in their first movie, "That Girl From Paris," with Lily Pons. Since then they have been seen and heard in over sixty outstanding motion pictures, which include such successes as "The Jolson Story," "The Bishop's Wife," "Peter Pan," and "Going My Way."

Their radio and television performances have been varied and numerous. Even before World War II, when television was in its infancy, the boys were televised by KHJ, Los Angeles. Since then they have been radio and TV guests with such stars as Bob Hope, Irene Dunne, Eddie Cantor and Dinah Shore. In Bing Crosby's television debut, he wasn't alone. The Mitchell Choirboys were there, too. Recently they have completed their own series of eleven pictures for television release, recorded an album for RCA Victor, and made records with Dennis Day and Spike Jones. This group, too, is the only boys' choir to introduce a

song that became a "hit" overnight—*Wishing*, in the picture "Love Affair" with Irene Dunne and Charles Boyer.

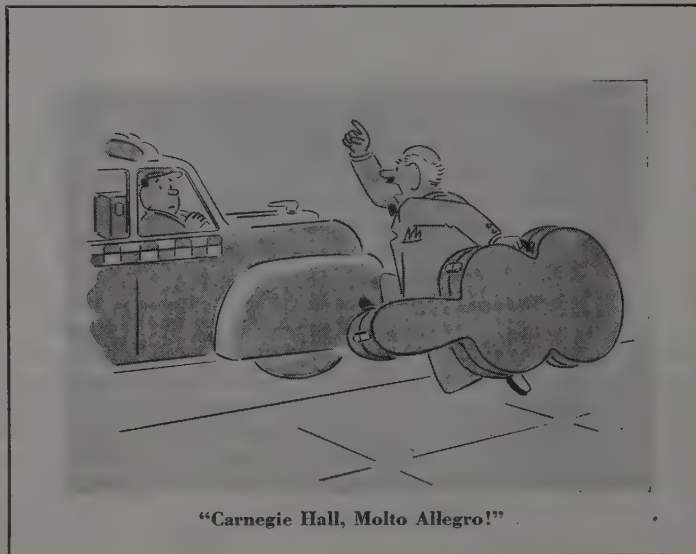
The boys are partly self-supporting. Sixty percent of their earnings from paid engagements is divided among the boys. Forty percent goes for running expenses, business management, and uniforms, also gallons and gallons of milk and straight fishy cod liver oil, which Mitchell insists each boy must take. He also keeps a close check on their individual health problems, and the least symptom of any disorder is squelched immediately; as in the case of Tommy, who had a temperature reading of 99½. When told to go to bed and stay there until his temperature was normal, he said: "Aw Gee! There's nothing wrong with me! I'm strictly okay!"

Bob teaches his boys order, as well as singing. Each one has a leather bag with his number engraved on it, and into this bag goes his uniforms worn when appearing in concert. Each particular boy alone has to give account for the condition of his bag and is solely responsible for its contents.

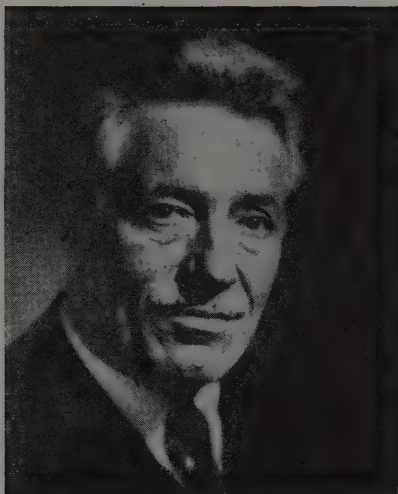
On the concert platform they have appeared with world-famous conductors such as Walter Damrosch and Otto Klemperer. Their programs are usually divided into four groups with four numbers in each. In the first, the boys appear in traditional choir robes of black and white, and sing such songs as *Hallelujah Chorus*, *Ave Maria*, and *The Lord's Prayer*. The second part portrays Songs of Many Lands. Here the boys come out on the stage with blue sweaters and trousers, white shirts, and red bow ties. *The Hungarian Gypsy Air*, *You Alone*, *Auf Weid-ersehen*, and other typical songs are sung in their original languages in this group. In the third part, the boys wear their Scout uniforms and sing songs in the American tradition, such as *Home On The Range*, *Cool Water* and *Standin' In D' Need O' Prayer*. The last group contains songs in the lighter vein, such as *Bobby's Boogie*, *Brahms' Lullaby* and *That Wonderful Mother of Mine*. Here the boys appear in gay sport shirts and blue trousers.

As they grow older, many of them follow successful careers as soloists, such as Tommy Traynor who sang with Jan Garber; such as Allan Copeland who is one of the "Modernaires." Even those who do not continue musical careers find that Bob Mitchell's strict discipline and study habits acquired in his school have been instrumental in gaining success in other fields.

Yes, the Mitchell Choirboys are just a group of average American kids with perfectionist's training and discipline. But in *one* minute's time they can change from a bunch of "every-day" boys to a subtle group of appealing angels with heavenly voices to correspond! THE END



"Carnegie Hall, Molto Allegro!"



Fritz
Kreisler

The Kreisler Story

(Continued from Page 6)

the lesson and yielded at once to the temptation."

It was in Paris that Kreisler adopted by preference the Franco-Belgian style of playing the violin employed by Wieniawski, Massart, Ysaÿe and others as compared with the German style of Joachim, Hellmesberger and Spohr. This employed the *vibrato* which is defined by Webster's International Dictionary as "a slightly tremulous or pulsating effect (but not a tremolo) for adding warmth and beauty to the tone and expressing emotional intensity."

In November 1888 we find Kreisler making his debut at Steinway Hall in New York City. After successful tours of America with Moriz Rosenthal, he returned to Paris and abandoned his musical career for several years. He studied medicine in Vienna, and later, art in Paris and in Rome. Next he joined the Austrian Army and became an officer in the picturesque Uhlands.

In 1899, after a lapse of ten years, at the age of twenty four, he made an adult debut in Berlin with resounding success. He returned to America in 1900 and 1901 with the cellist G rardy and the pianist Josef Hofmann for a series of highly successful concerts. In 1904, the London Philharmonic awarded him the coveted Beethoven Gold Medal. This was followed by years of concerts throughout the world.

When the first world war broke out in 1914, Kreisler was recalled to the Army. This obliged him to cancel his lucrative concert engagements. The Austrian government was severely criticised for

sending so valuable a talent to the trenches. Kreisler became a lieutenant. In a fierce Cossack attack he was severely injured and retired from the field. His death was reported in the papers. The next day in a terrific battle Kreisler's company was practically annihilated.

In the second World War after Hitler seized Austria, Kreisler automatically lost his Austrian citizenship and he departed for France where he had spent so many happy years. The French government immediately made him an honorary citizen. When the Nazis seized France and the Vichy government took power, Kreisler came to America. He became an American citizen in 1943. His enthusiasm for American potentialities in art and in music has been intense in its fervor. On one occasion he stated: "America is a young country, with untold possibilities still before it. I expect great things from it from an artistic standpoint. The same surplus energy which in the earlier days of the Republic went into the acquisition of money and the provision for material things is now finding an outlet in the espousal of art."

"In the pioneer days of America it was but natural that men's minds should be filled with material things—the development of railways, the rearing of buildings for service rather than beauty, the construction of bridges and tunnels, the acquisition of money.

"Now America has the leisure and the culture to foster beauty and artistic design. Look at the Woolworth Building in New York, for instance! It is not only a sky-

scraper—it is also an expression of architectural art. Look, too, at modern bridges in America—they are built with an eye not only to service but also to beauty.

"The traveler who visits the United States at intervals is also struck by the development which artistic city planning and the building of beautiful homes is making. All these are straws which indicate which way the wind is blowing. America is entering upon an artistic period. In music, too, it wants the best that can be furnished from anywhere in the world. American musical audiences are now of high order."

Kreisler's long and happy married life has often been commented upon. Mrs. Kreisler, descended from an old distinguished American family, was divorced from her first husband (Frederic Wertz) and when she married Kreisler in New York in 1902, it was necessary to have a civil ceremony. Then, "just to make sure," they were married again in London, England in 1903. Some forty years later in 1942, they were received back into the Catholic Church in New Rochelle, New York, and were married for a third time. Both were over seventy at the time.

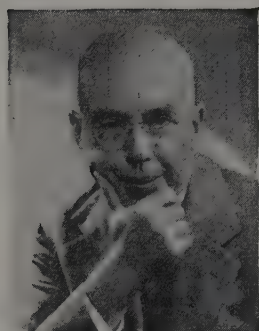
Kreisler with his wide and rich experience in all phases of music holds the unique position of being the composer of some of the most played compositions of this century. He has, of course, known not only the great classical and romantic music of the past, but has also known intimately most of the great creative musicians of his own span of years. He is an excellent pianist and has made many appearances in public at the keyboard. Some years ago the Ampico Company made piano rolls of Kreisler's playing of piano arrangements of his own violin compositions which had a very extensive sale. The Ampico Company advertised, "Kreisler's piano playing is as fascinating, brilliant and alluring as the violin playing which has brought him the

great renown which he enjoys." He has played practically all of the great violin literature, requiring orchestral accompaniment, with the foremost orchestras of the world.

The natural question is, "Why did not Kreisler write an immortal symphony or an eminent concerto?" He answers this with this statement given by Mr. Lochner: "I was, frankly, making money for Harriet's many charities, and there was more cash in those little things." With his extraordinary melodic gifts and contrapuntal craftsmanship, no one questions that had he chosen to do so and had abandoned his concert career, he could easily have rivaled the greatest masters. His delightful and distinctive violin pieces written with such an excellent sense of balance and in such exquisite taste, have sold millions of copies and millions of records. The works that he wrote anonymously and attributed to the old masters Vivaldi, Porpora, Couperin, Cartier, Pugnani, and Padre Martini, hoaxed all of the omniscient critics until Kreisler revealed that they were his own original compositions.

Mr. Lochner has supplemented his splendid biography with a catalog of Kreisler's compositions and a discography of some three hundred Kreisler recordings of the outstanding violin concertos in musical literature. The Kreisler comic operas were both great hits. *Apple Blossoms* was written when Kreisler was a house guest in the home of Efrem Zimbalist on Fisher's Island off the coast of Connecticut. Kreisler, burdened by the tragedies of the first World War wrote, "I wrote my part of *Apple Blossoms* quite as much for myself as for the public. Torn and weary with the sorrow of war, I fought my own depression in the work of composition. It was the only thing that saved me. In seeking to write songs which would amuse people and make them happy, if only for a moment, I (Continued on Page 47)

QUESTIONS AND ANSWERS



Conducted by KARL W. GEHRKENS,
Music Editor, Webster's New International
Dictionary, assisted by Prof. Robert A.
Melcher, Oberlin College.

HOW MUCH SHALL THEY PRACTICE?

• *I would like to know how much time the average community piano teacher should require their students to practice every day, that is, how much time should be expected from the beginner, the advanced student, the younger child, and the older child.*

—Mrs. M. T. T., Ohio

Your question cannot be answered categorically. It depends on the pupil's interest, the amount of parental co-operation, the number of school subjects the child carries, and other similar factors.

My general opinion is that for the young child who is just beginning, the ideal situation is either to place him in a piano class, or else to have him come to the teacher several times a week with no practice in between. But this is not always feasible, and if the teacher can meet the pupil only once or twice a week he ought probably to practice about fifteen minutes daily in between. The older child who has already had a year or two of study usually has only one lesson a week, but here again I am very much in favor of two lessons or even three. Such a pupil should probably practice at least a half hour a day, but even so little time is not always available if, in addition to his school work, he has home duties and perhaps an outside job. But if his school requires little home study and he has no

other tasks he might well practice an hour a day. In this case I advise a half hour in the morning before school, and another half hour in the evening after dinner.

In the case of the talented high school pupil, or the adult who is seriously interested in music the amount of practice should be much larger. If the high school pupil is able to get school credit for his outside study of music he might well do two hours a day—or even three. But all these figures are suggestive only—there are no fixed rules about it. However, it is still a case of "Practice makes perfect" so if you are a really fine teacher, you will make every effort to have your pupils practice regularly and intelligently. This is done not so much by requiring certain amounts of time as by providing each pupil with interesting material selected especially for him, by teaching him some harmony, by taking an interest in other phases of his life, becoming interested with his parents and his general home and social situation, and especially by setting up goals for the different pupils and praising them when they begin to approach these goals. Of such stuff are the really influential music teachers made, and I hope you are one of them.

—K.G.

HOW TO START A GLEE CLUB

• *I am the music teacher in a girls' school where there has never been a glee club or a musical club of any kind, and I should like to ask your advice as to starting some sort of a musical club.*

—Sister M. St. A., Vermont

Because I do not know your specific situation I can give you only some very general suggestions, but perhaps some of these may be of help to you. In the first place, I suggest that you invite some already established glee club to come to your school and give a little program so that your own pupils may see what fun these others are having. Soon after this announce a meeting of all girls in the school who are interested in organizing a glee club or some other sort of a music club. At this meeting tell the girls that during the first year anyone in the school may become a member, but that after the club is once established membership will be limited to those who either have at least fairly good voices or who play on some instrument.

After a little talk of this sort by you, I

would then ask the girls to vote on whether they prefer to have a club which devotes its entire time to learning to sing vocal material, or if they prefer to have a more general type of club which would sponsor performances at which some of the members would play solos, duets, and the like, on instruments.

Announce the time of the first meeting and at this first session have them sing awhile, then suggest that an election of officers be held—probably a President, a Secretary, a Treasurer, and a Membership Committee of three, two being students and the third member a teacher—probably the music teacher. Later on a Program Committee and perhaps certain other committees may be planned for.

Before even announcing the first meeting of "all those who are interested in forming a music club," you will, of course, have conferred with the Head of the school and secured permission to use some school room for the meetings. I hope you will also be able to secure permission to select any kind of music—both sacred and secular—which seems to you to be suitable. After securing such permission you will, of course, look around for suitable material and make a plan for its purchase. You will want to use unison songs with piano or other accompaniment; duets for soprano and alto, with or without accompaniment; and trios for soprano, mezzo soprano and alto. The music need not be difficult, but it should be of high quality so that the girls will respect it; and in the rehearsals you, the leader, will emphasize beauty of tone quality and blending of voices at all times, even from the very first.

—K. G.

SHALL I THROW UP MY HANDS OR NOT?

• *Not long ago I played the Sonata Pathétique by Beethoven in a competition. When I approached the end of the exposition I raised my right arm higher and higher until it was completely stretched out over my head. As it turned out, that was the deciding factor that lost me the contest, and I should value your opinion on the matter—do such mannerisms add to the success of a musical performance, or are they just foolish gestures or what is called "good showmanship?"*

—J. D., N. Y.

I am sorry you lost the contest, but I'm glad you wrote (Continued on Page 48)

BROAD FINGERS

When using my middle and fore-fingers between the black keys I find they are a little wide and frequently stick especially when my hand is damp. It is a most uncomfortable feeling and is worrying me in case I should have greater trouble later on. Could you please enlighten me on this?

J. E. T., Canada

The trouble you mention is by no means uncommon. However, one can manage to play between the black keys, and very well, if one holds the fingers slightly sideways. It is impossible to describe exactly how, as it is a matter of "feel," but I am sure you will find the proper position if you try to play G and A, slowly and each hand separately.

Such use of the fingers between the black keys occurs frequently in modern music—Ravel's in particular—but in this, as in so many other things, it was Bach who opened the way. Passages of that kind do not imply virtuosity and they are mostly of the quiet, legato type.

The great Anton Rubinstein reportedly had very large hands, but this handicap didn't prevent him from becoming one of the greatest pianists of all time. He conquered the difficulty, probably in the way outlined above.

READ YOUR ETUDE

To those who constantly are in a hurry and skim over the surface, glancing through the pages and postponing till tomorrow a more thorough reading, I recommend that they absorb every word of Dr. James Francis Cooke's editorial "I like Teacher" in the May 1953 issue.

This article is not only a masterpiece, but an inspiration to anyone engaged in the teaching profession. As such it should be posted up in each studio, and each teacher should cut out the first two paragraphs and carry them in his wallet and refer to them frequently.

Yes, you are a good teacher if your pupils look forward to their lessons; if their smile tells you the pleasure they derive from them; if they look eagerly at your hands and listen intently while you demonstrate a passage by playing it yourself; if they never look at the clock during the lessons; if when you say "That'll be all for today" their face shows disappointment; if you never criticize sharply, but do it in a kindly way; and, most important, if before doing so you begin by commenting on what they do that is good. For even in a mediocre or un-prepared performance, there is always one or more points which can be praised.

TEACHER'S ROUNDTABLE

MAURICE DUMESNIL, Mus. Doc. discusses broad fingers, a Beethoven question, repeats, and gives advice on other matters.



Psychology and tact must go hand in hand with musical knowledge. Scrutinize yourself thoroughly and impartially. If you think the former are lacking, read Dr. Cooke's editorial again and again. Its principles will enrich you immeasurably and help make you one of the teachers who will be "liked."

BEETHOVEN'S PIANO WRITING

Once on this page I expressed the opinion that Beethoven's piano writing was often awkward and difficult to handle, because of the orchestral or still more, string quartetish character of the style. As a striking example I mentioned the final Fugue of the "Hammerklavier" Sonata, Op. 106. This elicited some criticism and I received several letters from those who think that Beethoven can do no wrong.

But now there comes Chopin and no one will doubt what he says on the subject:

"There are few geniuses capable of understanding all instruments and bringing out all the potentialities of each one. I know of only two such men: Bach and Mozart. Even Beethoven is not so universal in scope; he is at his best with the orchestra and the *string quartet*, but in writing for the piano he sometimes forgets that the piano is neither an orchestra nor a string quartet. In his sonatas he is sometimes obviously annoyed because the piano is not so. As for myself, I understand the piano best. This is the ground on which I have the firmest footing."

Often this question comes up: which composers wrote best for the piano? Well, opinions differ, in this as in everything else. Personally I would propose three names: Chopin, Liszt, and . . . Moszkowski. Don't be surprised at the latter. I do not deal with the greatness of the music, but with the easy brilliancy of finger performance and facility of technical assimilation. Tops among his works in this respect is probably the Concert-etude *The Waves*, Op. 24, a number which ought to "knock them cold" in any contest or recital.

DEEP THOUGHTS . . .

When the one hundredth performance of "Samson and Delilah" was given at La Monnaie opera house in Brussels, Ferruccio Busoni and Isidor Philipp came from Paris with Saint-Saëns. As they walked toward the theatre for the final rehearsal the master seemed worried and remained silent. Busoni, in his introspective manner, whispered to Philipp:

"I'm sure he's thinking of all the difficulties he had to get 'Samson' performed years ago. It comes back to him, and makes him sad . . ."

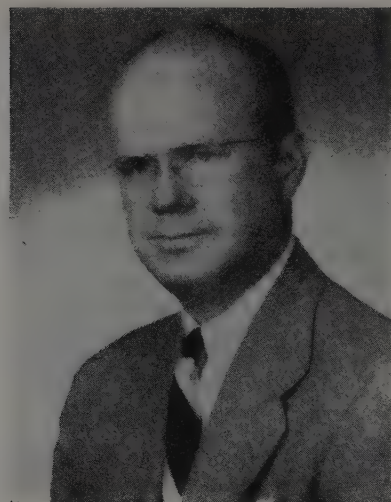
But Saint-Saëns' thoughts were not on those troubles of by-gone days. Suddenly he stopped and spoke in his dry, high pitched voice:

"Ha, ha . . . Look there . . . At last I find it, that store where I left a hat to be cleaned last year and forgot to call for it!"

(Continued on Page 48)

Playing Accompaniments

*A conscientious organist "can
derive as much satisfaction from
a well-played accompaniment as
from any part of the weekly service."*



by ALEXANDER McCURDY

DEAR Dr. McCurdy:

"Is it your feeling that celestes, vox humanas, solo reeds, tremolos and the like may be used in the accompaniment of solos and anthems? Do you think that we take our accompaniments seriously enough?"

A. B."

The first part of this query is hard to answer categorically. As they say in the armed forces, "It all depends on the situation."

Generally speaking, any registration is good providing it sounds good. There is nothing wrong with a celeste stop per se. But—there are celestes and celestes. A vox humana, properly voiced and in a good state of repair, can add distinction to the service. On many instruments, however, the vox humana is so bad that it would be questionable to use it in any combination, for accompaniments or otherwise.

The same thing is true of solo reeds and tremolos. The tremolo can add piquancy to any stop; or, if badly adjusted, it can create a wobbly tone like the goat-bleat vibrato of a poorly trained singer.

But the fact that an occasional refractory stop cuts through the ensemble like a buzz-saw need not condemn the use of such stops under any and all circumstances. A number of factors must be considered, including the resources at hand and the nature of the music itself.

To take a specific example, the simple accompaniment to Bach's *Jesu, Joy of Man's Desiring*. I am perfectly sure that the careful organist would not use a tremolo for this selection. He no doubt would not want to use celestes either. The problem here is to bring out the triplet figure which is so

delightfully contrasted to the sustained chorale-tune. The moving voice must be emphasized, but not by drowning out everything else.

Accordingly, one would probably choose at this point his brightest, most piquant stops, perhaps a combination of strings and flutes. Tremolo and celestes would be inappropriate here.

On the other hand, if one were playing Mendelssohn's *O Rest in the Lord*, he might employ both tremolo and celestes with good results. He could also use strings and flutes, and have available on the choir or solo manual an imitative reed with tremolo for bringing out all sorts of counter voices here and there throughout the aria.

Such a registration is appropriate for the slow, grave, thoughtful mood of this particular aria. The accompaniment need not be "sickly sweet," however. Some organists shun the tablets marked "Tremolo" and "Vox Humana" for fear of sentimentalizing. They thereby limit the resources at their command. Used properly, both these stops have a valid place.

In playing a work like *Rejoice Greatly*, from "The Messiah," the tremolo and celestes would be unsuitable. The vigorous, affirmative music which Handel wrote at this point seems to call for brighter stops. On the other hand, *He Shall Feed His Flock* and *Come Unto Him* can be played with a warm, mellow singing tone throughout.

Many other examples could be cited. It is not so much a question of whether celestes, vox humanas, solo reeds and tremolos ought to be used, but of whether they are suitable for the particular work one is playing.

Selecting an appropriate registration is only part of the secret of playing good accompaniments. It has been pointed out several times before in these pages that much good singing is ruined by badly-played accompaniments.

Now in such cases one can always think of several dozen good excuses without really exerting himself. There was difficulty in arranging rehearsals (nobody, including Mr. Toscanini, ever gets as much rehearsal time, as he needs); the tenor came down with influenza; the organist was busy with weddings and funerals all week; and so on.

We all realize that there can be troubles about rehearsals and other exigencies; but my guess is that the one most frequent source of trouble is that the organist just doesn't want to spend time working out the details of an accompaniment.

Such a man is deluding himself if he shrugs off accompaniments as trivial. Actually they are among his most important jobs; and he can derive as much satisfaction from a well-played accompaniment as from any part of the weekly service.

It is important, too, that he give firm support to his singers. Many choirs sing well at rehearsal (when the piano is used); then when they go into the church the organ accompaniments are so badly done that the disconcerted singers are incapable of doing good work.

Firm support is even more essential in playing for soloists, especially the non-professionals found in most church choirs. The organist, playing on comfortably tilted manuals and pedals carefully built to A. G. O. specifications to make his work easier, might sometimes (Continued on Page 49)



The 24 Caprices of Rode

by

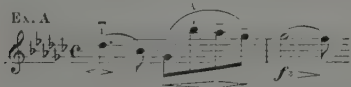
HAROLD BERKLEY

An Analysis of the second twelve

IN DISCUSSING the first twelve of the Rode Caprices on this page two months ago, I laid special stress on the value so many of them have for developing a singularly expressive style of playing. Such a style must, of course, have the co-operation of left-hand grip and vibrato, but the main responsibility for it rests on the bow arm. The ability to vary the speed of the bow stroke, to draw it nearer the bridge or nearer the fingerboard as the music may require, and to increase or decrease sensitively the pressure on the string according to the volume of the tone needed, all these are necessary if a really singing style is to be acquired.

And no study calls for them so completely as *Caprice No. 13*. It carries out in greater length and detail the qualities of the Introduction to the first Caprice. A really good performance of this study means that the player has a first-class expressional technique that can be applied to almost any melodic passage.

At first the *crescendi* and *diminuendi* should be made entirely by taking the bow faster or slower. Then, later, this should be combined with drawing the bow nearer the bridge or further away from it, according as more or less tone is needed. The very first phrase (see Ex. A) is an instance of this.



On the D-flat the bow should start slowly and about halfway between bridge and finger-board, then it should be drawn somewhat nearer the bridge and faster, and immediately slower again and towards the finger-board. Little bow must be used on the first B-flat and G-flat, but as the high B-flat and A-flat are played more bow is needed to bring out the crescendo. Much less bow is used on the last note of the measure. The *forzando* (*fz*) on the first

note of the second measure—and all similar *forzandi*—should be treated as a stress and not as an accent.

The foregoing illustrates only something of what can be done with a measure and a half, but the same principles pertain throughout the Caprice.

And they apply also to the *14th Caprice*. The Adagio can be played with deep expression, and in the Appassionato much flexibility of tone is required. This latter section is one of the best *legato* exercises to be found anywhere, the many string crossings posing problems that are not too easy to solve. However, they can be solved if it is remembered that in going from one string to the next, the bow should rise or fall only just enough to leave the one string and take the next. On the trills, the bow should move momentarily faster in order to make the accent necessary for all short trills.

No. 15 needs very slow practice at first to develop the necessary co-ordination between the left hand and the right. It has many "traps" which can cause poor intonation. At first the bowing should be a firm martelé; later, when the notes have been mastered, the Caprice should certainly be played spiccato in the middle of the bow. Played in this way, it is an especially fine study for agility of bowing.

No. 16 calls for a great variety of tone shading and tone color. In spite of a few dramatic moments, it is essentially lyric in mood and therefore must be played with a singing, expressive tone quality. Every short trill should be as rapid as possible and each should start with a slight bow accent in order to give it vitality.

There are many intonation difficulties to be overcome in the *17th Caprice*, and until they are mastered the tempo should be slow and the bowing a crisp martelé, less bow being taken in the *piano* passages and more in those marked *forte*. When the left-hand technique is secure, the study should

be played faster in the lower half of the bow—the bow touch varying between a light spiccato and a strong marcato.

Being in the key of F minor, *No. 18* naturally has many awkward passages that must be mastered before any thought is given to its potentialities as a bowing study. A correct shaping of the left hand is essential if these passages are to be played with true intonation. The Caprice should be practiced (a) in the upper third of the bow, the detached notes being played both détaché and martelé; (b) in the lower third, détaché; and (c) spiccato in the middle of the bow. In all bowings the legato signs must be observed. Because of its many string crossings, this is a splendid study for developing agility of bowing.

No. 19 is the most fascinating and in many ways the most valuable Caprice of them all. The expressive lyricism of the Arioso is an engrossing study in itself, for the melody must be played with as much expression in the double stops as it is in the single notes—no easy task. There is one phrase (see Ex. B) for which I have found no practicable fingering in any edition except my own. Here it is:



Care must be taken to make the A—G seventh low enough, but when once this is mastered the phrase can be played easily, cleanly and with expression.

Octaves are an interesting and important study at any stage of advancement, and the Allegretto section of this Caprice is one of the best octave studies to be found anywhere. As in all such studies, the broken octaves are better practiced unbroken at first—and slowly. The value of octaves as technical work has been emphasized often in these columns, so it need be said only that this Allegretto should be recurrently studied until it (*Continued on Page 62*)

J. S. BACH:

Two-Voice Invention in C Minor

A Master Lesson

by GUY MAIER



OLD FATHER BACH was a wiser teacher than many of us. In his instruction book for his formidable family of gifted children (The Friedemann Bach Book), he placed the C Minor Invention *last* (fifteenth) of the two-voice inventions. I know, because I examined the original manuscript in Berlin. He did this, I think, because it is the most mature and difficult of all the two-voice inventions.

Yet, editors print it second (because of the old C Major—C Minor habit), and many teachers assign it that way. This is unwise, just as it is a mistake to teach many of the two-voice inventions before the easier three-voice ones, and just as it is a crime against Bach to give the Inventions too soon to students who are not ready for them. This inventions-for-all policy of piano teachers has turned away more students from Bach than all the other anti-Bach influences lumped together.

The Inventions are difficult music. Do not give them to a student until he possesses a good, solid technic and plenty of musical sensitivity and until he *wants* them. As for the C Minor Invention, do not assign it until most of the others are mastered.

Because of its canonic form, this invention makes one of the best introductions to Bach's fugal style. Intermediate and advanced piano students do not study enough of the "Immortal Forty-Eight" (Well Tempered Clavichord) and are not kept reviewing these fugues often and thoroughly enough to receive the priceless technical benefit to be derived from them. How true is that old saying:

"A Bach Fugue each day
Keeps the jitters away."

Bach fugues do just that! They are the best technical studies I know, perfect instruments for developing finger independence and interdependence. Any player who can sit down and play half a dozen Bach fugues well is an excellent pianist. If he will practice these fugues carefully just before he plays *any other* difficult composition in public, he will not need to worry much about technical incompetence or insecurity.

The fugues, well and long studied, develop him into a dependable, controlled musician.

For other Bach selections leading toward the fugal style see Nos. 7, 9, 12 and 16 in "Your Bach Book" as well as the Four Preludes and Fugues which follow.

A Good Edition

The Busoni editions of the Inventions seem to me to be the best edited and most sensibly elucidated. Secure the Presser edition of both sets. The English translation of Busoni's flowery Italianate German was very carefully made by Lois Maier and myself. You will learn much from it.

Most pianists play this Invention at ♩ = 76 — 84; I like it more cockily, about ♩ = 92 — 96. . . . First, learn each of the two voices separately *by memory*, so that each voice is trained to flow confidently and colorfully by itself before you join the two silver streams. Be absolutely sure of your fingering; always know which finger to use . . . and *never* use another!

As to which voice to emphasize, here is a suggested plan: measures 1—2, R.H. . . . 3—4, L.H. . . . 5—8, R.H. . . . 9—10, L.H. leading to the left hand exposition of theme (new key) in 11—12, L.H. . . . 13—14, R.H., etc.

Always play your "bringing out" voice with the gentlest stress; never push or accentuate it. Play the entire Invention smoothly and without measure accents. Only occasionally give slight musical stresses—as on the mordents in measures 3—6, the long notes in M. 7 and 9, etc.

Laughing Twin Streams

I remember a magical spot in the high (10,000 ft.) remote Colorado Rockies where the ice of a glacier suddenly sheers off, and down from under it two sparkling

silver streamlets break through to laugh their way down the mountain. Their laughs are irresistible . . . they run, laughing, they flash laughingly as they giggle gaily on their duet journey to the river. When I saw them I thought instantly of the two flowing voice-streams of the C Minor Invention. Of course I followed them! Often as they flowed they threatened to join together; but not until their long phrases curved happily through verdant meadows and blossoming orchards—with no rocks or rapids to block their flow—did they finally merge to lose themselves in a larger stream. Sometimes I finish the C Minor Invention *forte* as the little streams rejoice when they join the river; sometimes *piano* as they softly sink into those final lovely C's. . . .

A Discovery. Try It!

An outstanding teacher who often makes significant contributions to this page but prefers to remain anonymous, writes:

"For two weeks recently, due to an infection of the vocal chords, I was not allowed to talk . . . but, of course, I had to continue teaching. Then I made a discovery, viz—we teachers talk too much during lessons! I found that I gave much better lessons without a voice. I just sat with a pad and made clear notes on the important spots on which the pupil needed to work. When necessary I indicated further corrections on the blackboard, and found that when I sat and demonstrated at the piano the student really listened. Never have I had better musical results!

"When you are forced to reserve corrections to the most glaring ones, it points them up miraculously. After all, we can only 'put across' such a small number of criticisms (Continued on Page 61)

Two-part Invention

(No. 2 in C minor)

J. S. BACH

This month we celebrate the birth of the great Bach whose contribution to musical culture grows ever more meaningful. Obscured for more than a hundred years after his death, his work was "discovered" in the 19th century by Mendelssohn. Previous to this public revival of Bach's music, it had had significant impact on such composers as Mozart and Beethoven. On page 29 you will find a Master Lesson by Guy Maier. Turn to Page 3 for a biographical sketch. Grade 3.

PIANO

dolce, semplice

fz

cresc.

più f

più cresc.

fz

cresc.

molto

f

più f

poco rit.

ff

Scherzo Humoresque

STANFORD KING

(♩ = 116)

PIANO

mf L.H.

The musical score is written for piano and consists of six systems of music. The first system is marked *mf* and *L.H.*. The second system is marked *mp*. The third system is marked *a tempo* and *rit.*. The fourth system is marked *Last time to Coda* and *p*. The fifth system is marked *sfz* and *p*. The sixth system is marked *p*. The score includes various musical notations such as notes, rests, and dynamic markings.

Romance

SAMUEL B. WILSON

Andante

PIANO

— denotes full pedal
 — denotes half pedal

The musical score is written for piano and consists of five systems. The key signature has two flats (B-flat major or D-flat minor), and the time signature is 3/4. The tempo is marked 'Andante'. The score includes various dynamics: *mf* (mezzo-forte), *f* (forte), *pp* (pianissimo), *a tempo*, *rit.* (ritardando), *ff* (fortissimo), and *p* (piano). There are also markings for *f drammatico* and *dim. e rit.* (diminuendo e ritardando). The score features many triplets and slurs. Pedal markings are indicated by horizontal lines with '—' for full pedal and '—' for half pedal. The final system includes a right-hand (R.H.) and left-hand (L.H.) section with a 'dim. e rit.' marking.

Pastorale

FREDERICK C. WERLÉ

Allegretto (♩. = 66)

PIANO

mf *p*

mf

Last time to Coda Ⓢ

p *p* *mp*

mp

D.C. al Coda

p *pp*

CODA

pp

Dark River

STANFORD KING

Moderato (♩ = 96)

PIANO

The musical score for "Dark River" is written for piano in B-flat major (one flat) and 3/4 time. It begins with a tempo marking of Moderato (♩ = 96). The score is divided into six systems. The first system starts with a piano (p) dynamic and a mezzo-forte (mf) dynamic. The second system includes a piano (p) dynamic and a rallentando (rall.) marking. The third system is marked a tempo and includes a mezzo-forte (mf) dynamic. The fourth system features a piano (p) dynamic, a crescendo poco a poco (cresc. poco a poco), and a forte (f) dynamic. The fifth system starts with a piano (p) dynamic. The sixth system includes a crescendo poco a poco (cresc. poco a poco), a forte (f) dynamic, and a rallentando (rall.) marking. The score concludes with a Fine marking and a D.C. al Fine instruction.

Contentment

FREDERICK BRIED

Andante (♩ = 88)

PIANO

*p**sempre legato**L.H. over R.H.**p**R.H.**mf**p**L.H.**R.H.**Fine**L.H.**D.C. al Fin*

German Dance

SECONDO

WOLFGANG AMADEUS MOZART

1756-1791

Moderato (♩ = 66)

The musical score for 'German Dance' by Wolfgang Amadeus Mozart, Second Movement, is presented in five systems. The key signature is D major (two sharps) and the time signature is 3/4. The tempo is marked 'Moderato' with a quarter note equal to 66 beats per minute. The score is written for piano and bass. The first system is marked 'f' and includes fingerings (5, 2, 3, 3, 2, 5, 2, 3, 5, 2, 4, 1). The second system is marked 'p' and 'cresc.' followed by 'ff', with fingerings (1, 5, 2, 3, 1). The third system is marked 'mf' and 'p', with fingerings (1, 5, 4, 1). The fourth system is marked 'p' and 'cresc.' followed by 'f', with fingerings (3, 5, 1). The fifth system is marked 'mf' and 'p'. The score includes various musical notations such as slurs, ties, and dynamic markings.

German Dance

PRIMO

WOLFGANG AMADEUS MOZART

Moderato ($\text{♩} = 66$)

[illegible]

Trio

F110

3

mf

p

4

3

4

3

2

3

3

5

The Tryst

Florence Ayer

ELEANOR PATTON

Andante religioso

mf con espressione

VOICE

"Come ye a-part and rest a-while;"

PIANO

*a tempo**mp**dim.**poco rit.*

It is the bless-ed Mas-ter's voice Call-ing thy spirit to be-guile, — Bidding thy weary heart re-

*poco cresc.**poco cresc.**dim.**(rit.)**ff broadly*

joice, re-joice.

Come ye, come ye a - part,
*broadly**dim.**mf**cresc.**rit.**ff*

Here, rest-less souls, find rest, Peace, flow-ing, fills thy heart, Come and thou shalt be —

rit. *mf a tempo*

blest. — Seek not a - far this tryst-ing place, With - in thy heart seek and a-dore,

a tempo

rit. *mp*

poco cresc. *f cresc.* *ff*

There thou shall meet Him face to face, — There He a-bides for - ev - er - more.

poco cresc. *mf cresc.* *f*

Largo

(from Sonata)

GAETANO PUGNANI

Piano part arranged by Efrem Zimbalist

Largo

VIOLIN

p dolce

PIANO

p dolce

First system of musical notation. The treble staff features a melodic line with trills (tr) and triplets (3), marked with a piano (p) dynamic. The piano accompaniment in the grand staff includes chords and arpeggiated figures, marked with mezzo-piano (mp) and piano (p) dynamics.

Second system of musical notation. The treble staff includes a trill (tr) and a section marked *dolce* (sweet) with triplets (3) and fingerings (2, 0, 3). The piano accompaniment continues with arpeggiated patterns, marked with a piano (p) dynamic.

Third system of musical notation. The treble staff shows melodic lines with trills (tr) and fingerings (0, 1, 2). The piano accompaniment features arpeggiated chords, marked with a piano (p) dynamic.

Fourth system of musical notation. The treble staff includes trills (tr) and fingerings (1, 2). The piano accompaniment consists of arpeggiated chords, marked with a piano (p) dynamic.

Fifth system of musical notation. The treble staff features trills (tr) and fingerings (2, 1, 2). The piano accompaniment includes arpeggiated chords and a section marked *f* (forte). The system concludes with a double bar line.

Kyrie, Gott Heiliger Geist

This magnificent five-voice chorale prelude exhibits the extraordinary harmonic sense possessed by Bach. The pedal is reserved for the phrases of the chorale tune which acts as the cantus firmus while the manuals carry four upper voices whose inventiveness, richness of line, and subtle harmonic details are of the highest order of creative thinking in music. It is Bach who teaches us that inspiration is to be found in the imaginative realization of specific musical problems themselves no matter what the external factors at the moment may be. This is borne out by the general absence in Bach's music of dynamic marks since he felt that a real musician would perceive without hesitation *how* a piece must be played. It is important to restate this principle of the *inner* source of musical feeling and thought in this day and age of a growing externalization of all cultural values. In order to preserve the tradition of Bach, we must learn from him *what music is* by studying his music as it was composed by him.

JOHANN SEBASTIAN BACH

MANUALS

PEDAL

From "The Church Organist's Golden Treasury," edited by C.F. Pfatteicher and A.T. Davison. [433-41003]

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ETUDE-MARCH 1954

The first system of musical notation, measures 1-4. The treble staff features a complex melody with eighth and sixteenth notes, including a triplet in measure 3. The bass staff provides a steady accompaniment with eighth notes. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4.

The second system of musical notation, measures 5-8. The treble staff continues the melodic line with various rhythmic patterns. The bass staff has a more active role with sixteenth-note runs in measures 5 and 6. The key signature remains two flats.

The third system of musical notation, measures 9-12. The treble staff shows a melodic phrase that concludes in measure 12. The bass staff continues with a rhythmic accompaniment. The key signature remains two flats.

The fourth system of musical notation, measures 13-16. The treble staff features a melodic line with some rests. The bass staff has a more active role with sixteenth-note runs in measures 13 and 14. The key signature remains two flats.

The fifth system of musical notation, measures 17-20. The treble staff features a melodic line with some rests. The bass staff has a more active role with sixteenth-note runs in measures 17 and 18. The key signature remains two flats.

ETUDE-MARCH 1954

No. 110-40290
Grade 2½

Sammy the Sailor

JEAN REYNOLDS DAVIS

Jauntily (♩=144)

PIANO

Musical score for 'Sammy the Sailor' in 4/4 time. The score is for piano and consists of four systems. The first system begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Jauntily (♩=144)'. The first system includes a piano (p) dynamic marking. The second system includes a mezzo-forte (mf) dynamic marking. The third system includes a piano (p) dynamic marking. The fourth system includes a piano (p) dynamic marking. The score features various musical notations including eighth notes, quarter notes, and sixteenth notes, as well as triplets and slurs. The piece concludes with a final cadence.

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No. 130-41139
Grade 2½

Toy Waltz

International Copyright secured

EVERETT STEVENS

Rather fast and bright (♩=76-84)

PIANO

Musical score for 'Toy Waltz' in 3/4 time. The score is for piano and consists of two systems. The first system begins with a treble clef and a key signature of one flat (Bb). The tempo is marked 'Rather fast and bright (♩=76-84)'. The first system includes a piano (p) dynamic marking. The second system includes a piano (p) dynamic marking. The score features various musical notations including eighth notes, quarter notes, and sixteenth notes, as well as triplets and slurs. The piece concludes with a final cadence.

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ETUDE-MARCH 1954

First system of the musical score. It consists of a grand staff with a treble and bass clef. The music is in 2/4 time. The first measure is marked *p* (piano). The second measure is marked *mf* (mezzo-forte). The third measure is marked *f* (forte). The fourth measure is marked *mf*. The fifth measure is marked *mp* (mezzo-piano) and includes the instruction *rit.* (ritardando). The system ends with a fermata over the final note. Fingering numbers (1-5) are indicated above the notes.

Second system of the musical score. It continues the grand staff. The first measure is marked *p*. The second measure is marked *mf*. The third measure is marked *f*. The fourth measure is marked *rit. e dim. al fine* (ritardando and diminuendo to the end). The system ends with a fermata over the final note. Fingering numbers (1-5) are indicated above the notes.

No. 130 - 41137
Grade 2 $\frac{1}{2}$

Morning Mist

EVERETT STEVENS

Moving tranquilly ($\text{♩} = \text{ca. } 120$)

Third system of the musical score. It begins with the word **PIANO** in large letters. The first measure is marked *p*. The second measure is marked *mp*. The third measure is marked *mf*. The system ends with a fermata over the final note. Fingering numbers (1-5) are indicated above the notes.

Fourth system of the musical score. The first measure is marked *p*. The second measure is marked *mf*. The third measure is marked *f*. The fourth measure is marked *dim.* (diminuendo). The system ends with a fermata over the final note. Fingering numbers (1-5) are indicated above the notes.

Fifth system of the musical score. The first measure is marked *p*. The second measure is marked *mp*. The third measure is marked *mf*. The system ends with a fermata over the final note. Fingering numbers (1-5) are indicated above the notes.

Sixth system of the musical score. The first measure is marked *mf*. The second measure is marked *p*. The third measure is marked *mf*. The fourth measure is marked *pp* (pianissimo). The system ends with a fermata over the final note. Fingering numbers (1-5) are indicated above the notes.

The Froggie and the Fishes

Words by Dorothy Lehman Sumerau

A. LOUIS SCARMOLIN

PIANO Moderato (♩=138)

mf Sat a frog-gie on a stool Watch-ing fish-es in a pool, And he

said, "That's just for me, Swim-ming, swim-ming mer-ri-ly." *cresc.* Call'd the fish-es, one to

nine, "Come on *p cresc.* in, the wa-ter's fine!" *mf* Frog-gie *cresc.* an-swer'd, "Watch my dash! See, I

jump! I'm *f cresc.* in, ker-splash!" *sf* *mf cresc. affrettando* *f*

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March

JOSEPH GOODMAN

PIANO Allegro (♩=144)

mf *pp(echo)* *mf* *f*

1st time only

Last time only

Fine *f*

D.S. al Fine

Cinderella Dances

LOUISE CHRISTINE REBE

Tempo giusto (♩=144)

PIANO

p *mf* *f*

R.H. *L.H.*

5 3 4 2 1 2 3 4 5

Sarabande in E minor

(From the Fifth English Suite)

JOHANN SEBASTIAN BACH

Edited by Ebenezer Prout

(Andante $\text{♩} = 72$)

PIANO

p sempre legato

cresc.

f

mf

p

cresc.

dim.

p

THE KREISLER STORY

(Continued from Page 21)

found I could forget myself." The opera ran for a year on Broadway, and had a long run on the road. Kreisler's other opera "Sissy" was given over 200 times in Vienna.

Kreisler is bitterly opposed to atonality and ultra modern ugliness in music.

"The atonalists fly in the face of all that we have accepted as standards and as conceptions of beauty and harmony. Their music has little or no relation to these standards.

"Now, I am the last one to insist that art must forever move in the same grooves. If an artist, a composer, has gone with the rest of us for a certain stretch of the road, and then gradually walks off the beaten path and finds paths of his own, I am quite willing to concede that right to him. Beethoven went with the established standards of his time and then blazed new trails. Likewise Wagner in his time; Brahms ditto; Scriabine, Richard Strauss, Mahler, Debussy, and Ravel in our day. But all these men lived up to certain standards of harmony and beauty even when, out of a creative impulse within them, they branched out beyond the conventional. It is a significant fact, however, that these men always had a devoted following of contemporaneous musicians who could understand and keep up with them. Brahms, for instance, had no less a patron than Schumann.

"But take some of our atonalists. They know little about the classical traditions of music, and think that by just putting down a succession of disharmonious and discordant noises which have no integral relation to each other, they have evolved something new in the realm of music. Some combinations of dissonances do not constitute music, in my opinion. After all, art connotes beauty, assonance, harmonic symmetry, and not cacophony. And the atonalists can hardly expect others to understand them when they do not understand themselves.

"I had an amusing experience not long ago. An atonalist handed me a composition of his for perusal. I said to myself, 'If this man really knows what he is doing, he must have written every bar with a purpose, and he will detect alterations of his score immediately.' I therefore tested him out by changing his composition in a number of places. But what do you suppose? He never even noticed the changes!

"Let me put the atonalist case in another way: supposing I learn to know a man intimately and hear him converse, say, in English, German, French, Italian, and Spanish, and that I find he speaks each of these poorly, though claiming to be a linguist. If suddenly, overnight, that man claims to have written marvelous poetry in, say, some dialect spoken by the tribes of Western Africa which I am in no position to control, I think I have a right to doubt his claims. The fact that his knowledge of the languages I know and which he claims to have mastered, is decidedly faulty gives me a right to doubt whether he is a genius in the language which I don't know."*

Kreisler's tumultuous concert life made it impossible for him to give time to teaching. (One year he gave 260 concerts.) Therefore although his playing has influenced the style of thousands and is fortunately preserved in his records, he will, alas, have no disciples. Mr. Lochner quotes him as saying:

"I hesitate to say how little I practice, because young violinists might think they don't need to practice. Yet it is precisely if one practices well in youth that the fingers should retain their suppleness in later years.

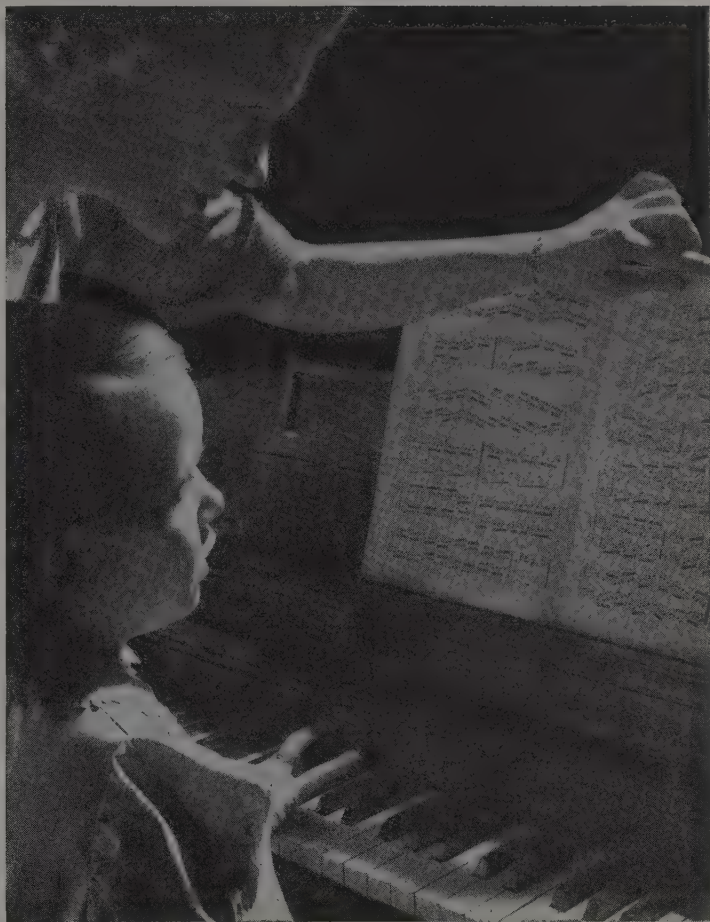
"The idea, however, of being compelled to practice several hours daily is the result of self-hypnotism, which really does create the necessity. I have, on the contrary, hypnotized myself into the belief that I do not need it, and therefore I do not. I can regain my best form in three hours.

"I believe that everything is in the brain. You think of a passage and you know exactly how you want it. It is like aiming a pistol. You take aim, you cock the pistol, you put your finger on the trigger. A slight pressure of the finger and the shot is fired. The same should apply to technique on an instrument. You think before, and not merely as, or after, you fire the note. Your muscle is prepared, the physical conception is perfectly clear in your mind, a slight flash of

*Later, after he had learned what Nazism is like, he described atonality pithily as "a pogrom in the arts" in an interview for the *Vossische Zeitung* of Berlin for January 10, 1934. He then added: "What surprises me in all these new efforts to achieve effect is that so many instruments and devices must be used when our greatest composers with simple instruments and the human voice did things that remain beautiful."

(Continued on Page 48)

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QUESTIONS AND ANSWERS

(Continued from Page 22)

me so frankly because I believe I can be of a little help to you. In the first place, a fine performer does not make gestures of any sort simply in order to impress the audience. People on TV often do this of course, but when one is a serious musician, playing fine music sincerely and humbly, one does not obtrude one's self to the point where people remark that you are "graceful" or that you are "awkward" or that you "let yourself go too much," or maybe that you are too inhibited. It is your own inner feeling for the music, rather than your desire to impress the audience that should motivate all that you do.

In the second place, all artists attempt to strike a nice balance between what they feel inside and how their own inner feelings will affect others. If an actor, for instance, got so excited as "the hero who rescues the beautiful maiden" that he actually stabbed the villain, this would be "bad acting." The artist must always feel deeply and sincerely the thing that he is doing, but at the same time he must always remember that he is only an intermediary, so he must not obtrude himself upon the scene to the point where those who see or hear him lose sight of the art work because they are either enthralled by or annoyed with the performing artist. I hope you do not mind that I have been lecturing you!

—K. C.

TEACHER'S ROUNDTABLE

(Continued from Page 23)

WISE WORDS

Friend Walter Fritschy, the genial manager who for forty-six years was the owner of the Fritschy Concert Series and brought a long array of famous artists to Kansas City, recently addressed a meeting in the University Women's club rooms.

"Musicians of several decades ago were greater artists than those of present days," he said, "because they studied longer before beginning their careers. Nowadays when a vocal or instrumental talent is discovered he—or she—is put on radio or television in years when he should be studying. As a result, the artist often is burned out at an early age. In the old days he was not allowed to make a debut until he had completed intensive training."

This is wise counsel, indeed. Too much impatience prevails among the youth of today. Believe it or not, this department once received a letter from a boy, which read: "I want to be a concert pianist. How long does it take, and which books do I buy?"

You can guess what my answer was. Patience, much patience, and still more patience are in order; for there is no easy road to such an achievement and when the goal seems to be in sight it recedes and calls for more efforts because our sense of hearing, our perceptive ability have grown in proportion and are more demanding.

The same holds true for teaching, too. One never ceases to improve, throughout a lifetime.

MUST REPEATS BE PLAYED?

I am working on the A major Sonata by Mozart and would like to know if this sonata can be cut down in order to make it shorter. Almost every line in the whole composition is repeated; in fact, every line except the coda. It seems extra long and requires much time to perform. I will be looking for your answer.

(Miss) A. F. N., Texas

When I play this Sonata I make absolutely no repeats in the first part (Variations). In the Minuet, of course, one ought to observe all repeats except when coming back Da Capo. But occasionally—though not always—here also I omit one repeat or another. In the *Turkish Rondo* I play the repeats because they are short. Perhaps the above will cause me to be called a vandal by over-zealous purists . . .

You will notice that in all Variations of the classics—by Haydn, Mozart, Beethoven and others—it was customary for the composers to write repeats for every section. However, I doubt very much whether they themselves played any of them!

THE END

THE KREISLER STORY

(Continued from Page 47)

will power and your effect is achieved. But to rely on muscular habit, which so many do in technique, is indeed fatal. A little nervousness, a muscle bewildered and unable to direct itself, and where are you? For technique is truly a matter of the brain."

Altogether, Mr. Lochner's notable biography, packed with engaging incidents and observations upon important musical matters makes a "must" volume of widespread interest for all musical readers. It is published by The Macmillan Company which has given the ETUDE permission for the publication of extracts given here from the book.

THE END

TEN SUGGESTIONS FOR THE PROGRESSIVE MUSIC TEACHER

by HERMAN ROSENTHAL

1. Let us strive at all times to improve the quality of our musical performance and teaching.

2. Let us develop a keen interest in the allied arts—painting, sculpture, architecture, literature and the dance.

3. Let us practice High Ethical Standards in our profession.

4. Let us be sincere with our pupils and not overemphasize the opportunities available in music as a career.

5. Let us speak of music's great value as a hobby.

6. Let us be enthusiastic about our subject and inflame the imagination of our pupils.

7. Let us do our part in promoting music activities in our community.

8. Let us keep the parents of our pupils informed of the pupil's progress.

9. Let us do our part to establish professional music teacher organizations in our community.

10. Let us co-operate in whatever way possible with the school and college music teachers in our area.

THE END

FROM AN EARLY ISSUE OF ETUDE

Apart from the solo pieces and exercises, it is a matter of vast importance, at an early date, for the pupil to perform duets with his teacher or with a thoroughly educated performer because the primo is taken by the pupil, which accustoms him to perform the easiest pieces in simple octave unison. Then, again, simply the exercise playing with a superior performer is, of itself alone, highly progressive for the pupil. Of course, it is quite desirable for the scholar to know his part thoroughly beforehand; when necessary, the pupil must count time. Above all, never allow an inexperienced pupil to perform with a positively bad player.

ILLUSTRATION CREDITS

10—Elmer W. Holloway
12, 13—Ulbrich, Jörg, Wolff & Tritschler,
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PLAYING ACCOMPANIMENTS

(Continued from Page 24)

reflect that while he presides over his mighty console, the soloist has nothing but a sheet of music and a bad case of nerves. If at this point, he feels the organist fumbling and floundering at the console his state of mind becomes sheer panic.

Conversely, a well-played accompaniment can sustain and encourage the singer. If the organist uses his imagination, a sacred song or aria can come to life from the very first note of the accompaniment.

There are good musicians who feel

that there is a certain amount of "over-accompanying" by certain outstanding organists who occupy very conspicuous posts in this country.

I am not sure what is meant by over-accompanying. If it means using every resource of a given instrument to the fullest possible advantage, I am all for it.

During my student days in New York there were two great organists who were in this category. It is thrilling to recall some of the accompanying they did, and what they accomplished for their singers, both soloists and choristers. A frequent saying was that "any fair singer can be almost great with that man playing the organ."

Yet there were detractors who thought the organist was "over-accompanying." To me, he was utilizing the instrument with skill and taste. Everything possible was done to make the music take flight. Celestes were used, tremolos and solo stops were used whenever the music called for warm, singing tone.

Such men were the exception then, as they are today. Most organists do not take their accompaniments seriously enough. I am convinced that the thoughtful organist should study and master accompaniments as he would a Bach fugue or a Franck chorale. To sight-read an accompaniment at a service is unpardonable.

Not only should the organist mas-

ter his accompaniments, but he should also rehearse them carefully with soloist and choir. Full rehearsals with the organ are not always practical—indeed, during the note-learning stage the piano is more satisfactory—but when the choir is ready to sing a particular number the organist should be ready to play it, and the number should be rehearsed with the organ.

In church music as in most things, good results come from careful preparation. The man who trusts to the uncertain inspiration of the moment for notes, registration and ensemble will be a sadder, wiser and—it is hoped—better-prepared man next time he plays a service. THE END

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THE USE OF THE FLUTES IN THE WORKS OF J. S. BACH

(Continued from Page 14)

pani, but sometimes substituting members of the horn family); two flutes, which in modern presentations should each be doubled or tripled; the oboe family, including the oboe da caccia; full strings and the continuo. This latter was the bass upon which the organ or harpsichord built the harmonic structure which held the great weave and woof of the polyphonic pattern together by supplying a free harmonic support. Violons, violoncellos and bassoons were used on the continuo melody to supply a broad and satisfying bass, without which the whole structure of Bach's music would fall and fail in its objective.

The second plan, which is represented by a multitude of forms and

varieties, is the use of the string family, with the addition of the flutes and/or oboi or other selected instruments which the compositions would demand from its inner meaning.

As perfect as Bach proved himself to be in his use of the two above mentioned plans, which are represented by such works as the choruses of the great Mass in B Minor, the Magnificat, the Passions, etc., he shows more subtle finesse in his selection of special instruments to unify the spiritual relationship between the words and music in the vast majority of his arias, which are naturally based upon a text, either sacred or secular.

(To be continued next month)

HAVE FUN IMPROVISING!

(Continued from Page 9)

of note. Analyze all kinds of tunes, see what they do, and try to do something similar! That, actually, is the best way to learn form and improvisation. That is the way I learned what to do. I acquired form from the music itself—and the man who taught me how to improvise is Johann Sebastian Bach. I recommend him as the best teacher in the world!

It becomes wonderfully interesting to analyze melodies and find out what makes them flow. In most cases, their progress results from the simplest devices. Take the *Soldier's Chorus* from "Faust," for instance. Here you have one idea three times over in marked rhythm, with a repetition of the triplets as development. The *Toreador Song* from "Carmen" is simple statement and answer—like conversation. To my mind, most music is statement and answer, which brings me back to my earlier theory about getting effects by expressing ordinary thoughts and ideas in tones as well as in words.

But music, like good talk, must keep to its point! Rambling, padding, mixing styles and metaphors ruin the meaning. Sometimes music that should be pleasant conversation, sounds (interval-wise) like quarrelling! When that happens, something has gone astray in the sense of form.

All I have said so far is of general application. But the tunes you make up as you improvise must make their effect, and just what this effect is to be depends less on rules than on the thought-habits of the one who is doing the improvising. In other words, you yourself—the kind of person you are, the way your mind works—comes out in the way you combine notes, rhythms, cadences. In this sense, we find Mozart's es-

sential gaiety and sunniness in the way he threads his notes together. Verdi must have possessed a highly developed sense of the dramatic, since his intervals—his very way of putting note combinations together—spells tragedy, as unmistakably as do the words of the plays he set. To me, a high note at the end of a phrase means tragedy. A cadence that moves along and suddenly goes up indicates a kind of doom. This, of course, may be a highly individual thing; yet there it is, and it is the reason why a sudden upward shift in line can startle me in a phrase. Again to me, a complete happy ending of melody takes place in the middle register. Take the end of *Home, Sweet Home*—that last phrase completes the picture perfectly. That's it, you feel; a truly happy sense of home.

All sorts of individual quirks and feelings enter into the kind of effects one produces—to me, for instance, the key of E Major always suggests trees and gardens and outdoor things—and that, precisely, is the value of improvising; it frees one's most personal thoughts and emotions.

No one can tell you what or how to think in music; but in most people some sort of ideas are already there. To develop them, you simply let them come out—always fortifying them with a sound sense of style, of color, of interval-relationships. By knowing what others have done—the kind of pattern they use, the way they let their phrases and sequences flow—you get a firmer grasp on what can be done and what you can do. Certainly, it's worth trying. Because improvisation is really the greatest fun!

THE END

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Violin Questions

By HAROLD BERKLEY

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Appraisal Suggested

A. J. G., South Africa. I am sorry, but there is no possible way for me to determine the value of your violin. An instrument bearing a correctly-worded Stradivari label might be worth \$5.00 or it might be worth \$50,000. There are less than six hundred genuine Strads now in existence, and there are hundreds of thousands of fakes bearing Strad labels. Some of the latter are excellent instruments, but the great majority are cheap factory products worth at most \$75.00. So you can understand that without personally examining your violin, no one can tell you what it is worth.

A Prague Craftsman

Miss M. S., California. The violins of the Prague maker, Johann Georg Hellmer, are generally very well made and usually have a good tone. They are worth today between \$200.00 and \$400.00. As an appraiser, I can recommend Mr. Faris Brown, 5625 Wilshire Blvd., Los Angeles.

A Tell-tale Date

Mrs. E. A. T., Pennsylvania. I am glad you are prepared for the news that your violin is not a genuine Stainer. He died in 1683, and your instrument is dated 1732. Even a second-rate copyist would not make so bad a mistake. I fear that your violin is an unabashed factory product, made by some concern to whom dates were not important.

Wants Violin Music

Mrs. L. H., Indiana, Miss T. H., Connecticut. I would suggest that you write to the publishers of this magazine, telling them the type of music you wish. They will be glad to send you catalogs. If you establish a bank reference, I think they will send you music on approval.

To Secure Violin Studies

F. E. B., Kansas. You can easily obtain from the publishers of ETUDE copies of my "Modern Technique of Violin Bowing" and my "Twelve Studies in Modern Bowing." I think the price of the former is \$1.25, and of the latter \$1.00.

"Country Fiddlers"

R. B., California. I am sorry, but I cannot tell you anything about the "country style" of playing the violin. It is foreign to my training and experience. I have heard "country fiddlers" on occasions, and marvelled at their dexterity and rhythm, but have never studied their technique.

An Unknown Maker

J. G. M., Texas. Your violin seems to have an interesting, if perhaps legendary, history, but I'm afraid I can't tell you more about it than you have told me. The books at my disposal do not list a maker by the name of N. Solassi, and the expert I consulted had never heard of him. No one could give you an evaluation of the instrument without making a personal examination of it.

A Guarnerius (?) Label

Mrs. F. J. W., New York. Your violin bears a correctly-worded Joseph Guarnerius (del Gesu) label, but that is very far from saying that the instrument itself is genuine. The chances are thousands to one that it isn't. A genuine Guarnerius del Gesu can be worth as much as \$40,000, but what your violin is worth no one could say without seeing it.

A Service Suggestion

Dr. E. A. S., Louisiana. I would suggest that you take your problem either to Shropshire & Frey, 119 West 57th Street, or to Rembert Wurlitzer, 120 West 42nd Street, both addresses in New York City. Either firm would give good service.

A Factory Product

Mrs. J. B., Texas. The words "Made in Germany" on its label indicate that your violin is a German factory product, no matter how old the label may look or how indecipherable the "maker's" name may be. The instrument would be worth at most \$75.00.

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Organ Questions

Answered by FREDERICK PHILLIPS

Enclosed is the floor plan of a new church we are building; the total seating capacity will be 450. Because of limited finances we are considering the following alternatives as regards the organ, and would appreciate your comments and suggestions: (1) Use of present organ with an added Diapason, bringing the installation cost to about \$1,800. (2) Purchase of an electronic organ costing from \$2,000 to \$5,000, depending on selection of instrument and sale price of present organ. (3) Purchase of new organ of \$5,000 or more.

Our present organ is unified and duplexed with five ranks—Stopped Flute, Tibia Clausa, Violin, Clarinet and Vox Humana (no couplers or pistons). We have been advised that the present organ, with addition of a Diapason, would be adequate for the new church. Do you agree? The tone is not comparable to that of typical church organs, and the volume seems insufficient for our present building, seating 300 persons. How do you feel about the suitability of electronic organs, and is maintenance an important expense? If you suggest new organ, would you offer sample specifications which you think would be adequate?

R. B.—Calif.

The tonal structure of the present organ leaves a good bit to be desired, largely through lack of Diapason quality, and possibly lack of 4 foot stops (you failed to indicate the pitch). The addition of the Diapason would improve this situation considerably, but if it is at all possible the usual couplers should be installed, and then the organ might suffice. Electronic organs have been improved greatly within recent years, and certainly some of them have given entire satisfaction in churches of your size. Be sure that the sound chambers are adequate, using two if necessary. The maintenance costs are not at all serious. We are sending you a list of builders of both pipe and electronic organs. Also descriptions of self-contained pipe organs which might meet your needs for a less expensive actual pipe organ. The following would be about the minimum requirements for a new pipe organ: GREAT—Diapason 8', Stopped Diapason 8', Oboe 8', Octave 4'. SWELL—Geigen Diapason 8', Rohr Flute 8' Salicional 8', Dulciana 8', Flute 4', Dolce Fifteenth 2'. PEDAL—Diapason 16', Bourdon 16', Flute 8'. (or Bourdon 16', Gedeckt

16', Flute 8'). COUPLERS—Great 16' and 4'. Great to Pedal 8'. Swell to Great 4', 8', 16'; Swell to Pedal 8'.

Our church has a Minshall-Estey electric organ with twelve stops above the regular keyboard, as follows: Diapason Bass 8' Dulciana Bass 8', Octave Bass 4', Dulcet Bass 4', Bourdon Treble 16', Gedeckt 16', Diapason Treble 8', Melodia Treble 8', Octave Treble 4', Flute Treble 4', Flautina Treble 2', Full Organ. Please advise what stops are more or less regulation for solo, choir and congregational work. Also, please suggest some books of preludes, offertories, etc., for a beginner.

H. M. W.—R. I.

A general principle to follow would be to accompany a solo with the softer stops, choir numbers with medium organ, and congregational singing with the louder stops, but all this must be governed by the type of music, ranging from the devotional (soft) to praise (loud). Your softest stop, of course, is the Dulciana 8' in the bass or lower register of the organ (probably below middle C), and the Melodia 8' in the upper half of the keyboard. The 4' Dulcet and Flute could be added for additional volume and brightness (giving a medium volume), and adding the Diapasons will give you the loudest of the stops, with the Octaves 4' for additional volume and brightness (suitable for most hymn singing). The 16' and 2' stops should be used chiefly for special effects which will suggest themselves to you, and of course the full organ for hymns of praise or anthems of praise. For collections of music for this type of organ, we suggest "Classic and Modern Gems," "Reed Organ Selections for Church Use," "Presser Two Staff Organ Book," "Gems of Masterworks for the Organ." All of these may be had for examination by writing to the publishers of this magazine.

Please advise how to play the quarter notes in the composition "In dulci jubilo" (No. 35 in Vol V of Orgelwerke, J. S. Bach—Peters Ed.). Should they be played 2 against 3, as would be supposed from the 3/2 time signature, or with the first and third notes of each group of triplets?

N. C.—Ill.

Yes, play 2 against 3. To do otherwise would spoil the effectiveness of the composition.

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By Leonora Sill Ashton

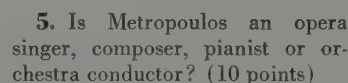
Meg's story was short. "I'm going to get the booby prize, because I looked up lots of things about Handel, as I'm learning one of his Bourees, but I could not find any musical relatives of his. His family didn't even seem to care about music! His father went so far as to

"But I never heard of any musician named Veit," interrupted

"Neither did I," George admitted. "But Veit was only his first name. His last name was Bach, and his great-great-grandson, who was so amused at the story of the cithara and the mill-wheel, was none other than the great John Sebastian Bach."

(Keep score. One hundred is perfect)

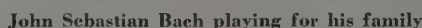
10. Was the Scotch Symphony composed by Beethoven, Schubert, Schumann or Mendelssohn? (10 points)



Answers on next page

By Ida M. Pardue

This was nearly a hundred years ago. (Garcia himself lived to be one-hundred and one years old in 1805 to 1906.) The crude instrument he invented has been developed into the delicate scientific instrument which affords doctors and medical specialists the means of studying the human throat. Garcia never knew the value his invention which he made originally for singers would become to medical science today.



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FIRST NAME GAME

by Stella M. Hadden

The central letters, reading down (after being properly arranged), will give the first name of a noted English composer of light opera, very popular in America.

The central letter of Wagner's first name; the central letter of

Tchaikowsky's first name; the central letter of Gounod's first name; the central letter of Liszt's first name; the central letter of Bizet's first name; the central letter of Gottschalk's first name (he was a nineteenth century American composer.

Answer: Sir ARTHUR Sullivan

Letter Box

Send replies to letters in care of Junior Etude, Bryn Mawr, Pa., and they will be forwarded to the writers. Do not ask for addresses. Foreign mail is 8 cents; some foreign airmail is 15 cents and some is 25 cents. Consult your Post Office before stamping foreign air mail.

Dear Junior Etude:

I play the mouth-organ and ukulele and my hobbies are swimming, skiing, basket-ball, tennis and table tennis [ping-pong]. I would like to hear from Junior Etude readers in the United States.

Henning Blume (Age 17), Germany

I take piano and vocal lessons and sing in our school choir. I have taken part in a musical revue. My hobbies are roller- and ice-skating, reading, badminton and horseback riding. I would like to hear from others who are interested in music.

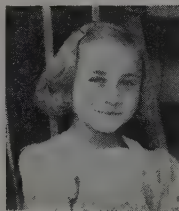
Margaretta M. Dascalos (Age 17)
Pennsylvania

Dear Junior Etude:

We are four sisters and we have a family string quartette. We are now practicing Haydn quartettes and we just love them. Our youngest sister, age ten is joining

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Dear Junior Etude:

I have been studying music for four years and I love it. My teacher, Mrs. M. J. Smith has been a subscriber to ETUDE for over fifty years! I am sending you my picture.

Temple Triplett (Age 9) Alabama

Dear Junior Etude:

I am learning to play the 'cello and am also doing opera. Being very much interested in music I would like to learn something about it in other parts of the world and would like to hear from readers of Junior Etude.

Glenice Serzl (Age 17), South Australia

us to form a string quintette. We are sending you our picture.

Carol, Eunice, Laura and Grace
Hagedorn (Age 12 to 16) Wisconsin



Hagedorn Sisters, Wisconsin

Answers to Quiz

1. Accuracy of pitch; 2. The end of a composition, or of a section thereof; 3. About 27 inches; 4. Entirely sung, with no spoken words; 5. Orchestra conductor;

6. Fourteen; 7. A scale progressing by whole-steps and half-steps; 8. Italian; 9. Allegretto from Beethoven's Seventh Symphony; 10. Mendelssohn.

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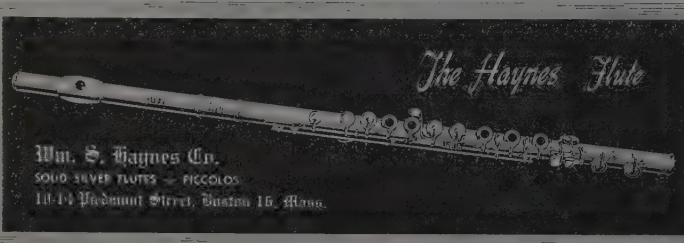
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THE SLEZAKS—FATHER AND SON

(Continued from Page 17)

over his recital programs, until each note of each song was so much second-nature that he could have sung it in his sleep. Then, at 11 o'clock, he went to the Opera House for rehearsal. Father would never rehearse on the day of a performance. After Mahler had left, others tried to get my father to break this rule and finally he agreed—with the stipulation that he would give no performance that night! As his performances were always sold out, he had no difficulty in changing the official mind. Father had an enormous sense of responsibility to his public. Once, in Berlin, he felt slightly below par on the day of a recital, and told the manager to cancel the concert. I remember the manager's distraction; he came to Father in the Adlon Hotel, adding tears to his entreaties that the performance stand. At last Father reluctantly agreed. He went on that night, and his first number sounded splendid. But after the second song, father stepped forward, addressed the house, and asked the people to get back their admission fees—no matter how well he sounded, he felt he was not giving his best.

"In his later years, father acquired a wonderful technique for warming up his voice. At that time, his coach was a Polish Jew named Flamm who initiated him into the resonances of the ageless synagogue chants. Most of these are based on wailings of grief and, when properly sung, resonate in the full front center of the masque. Also, they are controlled by deep feeling. (These chantings are in part accountable for the splendid sustained resonance of experienced synagogue singers like Richard Tucker.) My father pounced upon them, and thereafter vocalized in a forward humming of flexible chromatic intervals, definitely colored by the Jewish ritual. They make a most excellent exercise.

"As to stage work, father believed that the only way to learn theatre is to act before an audience; which brings me to the problem of the young singer of today who wishes to prepare for the stage. It is not an easy problem to solve. I share my father's view about learning theatre—one can have phenomenal breath and beautiful tones in the studio, and still be a desperately long way from performing *Otello*. The question is, how to get before an audience without experience?

"One answer is, to take little jobs—any little jobs, in a chorus, in school plays, in Little Theatre experimental groups (which last can be helpful if the director is a truly good one, not yet en route for Broadway, and possessed of stage experience beyond walk-on parts). And if the young singer finds an opening on the stage, his best luck

is to go from one flop into another, thereby accustoming himself to the style, rhythm, color of different parts. The worst thing for a beginner is to stay fixed in a two-season hit!

"Other means of rubbing off the rough edges of inexperience are to master bodily co-ordination by fencing, dancing. I must say that I do not hold with acting schools, far too many of which infuse the student with nothing but misconceptions of Stanislavsky. Don't be too much bothered by learning to stand, to walk. These are not fixed techniques—the question is, *how* to stand and walk. Gestures grow out of the period in which a play is set—chiefly out of the costumes. Playing Sheridan, in hoop-skirts and knee-breeches, calls for motions quite different from those required by a drama in evening dress, or a farce in slacks. Stage gestures derive from the actor's perceptions of period and style, together with his natural talent for making those inner perceptions come to life (which, in the end, is the core of acting, and cannot be taught by book or rule).

"The real trick, perhaps, is to master the characters one plays—not only the lines they speak, but the persons they are. The real work on any character lies in determining *what is back of the character*—who is he? Who are his family, his friends? Where does he come from? What sort of work does he do? Are his habitual gestures those of the outdoor man or of the sedentary worker? Are his hands coarse or smooth? Does he wear glasses? Will his focus of vision change when he takes them off? There is literally no end to the questions one must ask oneself about each character one plays; one must also answer them and translate the answers into visual reality. Also, one must be heard. The first requisite of good acting is good diction and good voice projection. All words, all tonal inflections must reach all parts of the house, and yet seem as effortless as casual speech. This, of course, depends on breath control which, happily, the vocal student already understands. I rehearse my stage parts as my father did his operatic rôles—first softly, then in full voice, always marking the breath pauses.

"Since singing and speaking on the stage are entirely different, I advise the singing student to seek his experience in musical work. Further, stage usages are different in the two forms. Musical stagecraft, possibly less realistic than straight theatre, needs wider gestures which must fit in with the pacing of the music and, again, with the costumes. Only recently, a stage and screen star of world-wide fame refused the leading part

in a musical comedy because the costumes of the period involved were large and wide, and would have made her highly regarded but still non-operatic voice sound too small! In my view, the essence of stage work, whether spoken or sung, is the acquiring of complete authority over one's material. My father used

to say that, while duty and good manners require one to eye the conductor, one should know one's work so thoroughly that watching him was quite unnecessary. This inner sense of authority is what counts—and so long as one gets it, it doesn't too much matter how!"

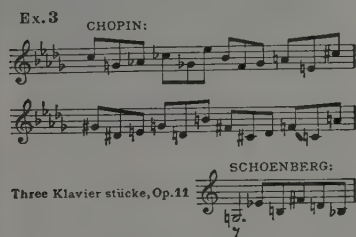
THE END

CHOPIN'S INFLUENCE ON MODERN MUSIC

Part 2

(Continued from Page 19)

might have been composed by Schoenberg at an early stage of his career. For example the following sequences:



If it had not been written by Chopin but instead by Prokofiev and used by the latter as a finale of one of his sonatas, doubtless no one would have expressed surprise, naturally provided that it was performed somewhat more slowly and

non-legato, in other words—percussively. There is nothing like this Finale in all of the musical literature of that period and of today.

Frequently we are faced with the question how Chopin would have composed if he had lived longer. When we observe the influence of his music on contemporary music, which rejected Chopin's "sweetness" but eagerly appropriated a number of other bolder elements, we can guess which direction would have been taken by this hypothetical music of Chopin. The same dissonances which once frightened Schumann have been taken over and developed by the modernists, and they constitute one of the most characteristic features of the "New Music." The modernists, even if they do not like Chopin, have much to thank him for.

THE END

PIANO RECITALS OF TOMORROW

(Continued from Page 15)

The existing situation is decidedly not healthy and certainly not beneficial to the future of the pianistic art. Unless the trend is reversed it can only deteriorate still further.

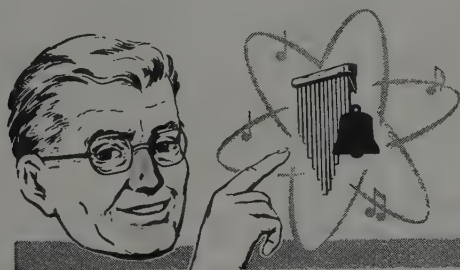
What can be done to effect improvement? In the first place, it would be necessary for all aspiring pianists to acquire sight-reading facility as the basic technique of their pianistic studies. Sight-reading should be developed concurrently with their piano studies. No longer must sight-reading be a special course for those who wish to adopt careers as accompanists. The average pianist should be able to read music in the same way and as easily as an educated and practiced book reader who sees and comprehends the meaning of whole words and many words in advance at a glance. Secondly, the hard and fast rule, initiated in imitation of Clara Schumann, which forces pianists today to play entire programs from memory, must be pierced.

Chamber music ensembles perform with their music in front of them; orchestral players always have their music before them; nearly all conductors have their scores on the podium before them; all accompanists have their music facing them on the piano: what valid reason can there possibly be to support the prejudice against

pianists having their music before them at their recitals?

Prior to the relatively new fashion of performing entire concert programs from memory no musician ever thought of playing the piano, or any of its predecessors, without having the music in front of them. They played with exactitude, technical efficiency and artistically; some have won immortality and, for their times, their programs were a great deal more diversified than the programs of today. That they could have memorized their programs is not open to doubt, nor that they could have memorized them with much greater ease and in much less time than the average pianist of today, for they could read music easily and accurately, and facility in sight-reading is a great aid to memorization. What is more important, since they were under no compulsion to memorize their concert programs they were therefore enabled to devote most of their time to interpretation and artistry when preparing for public performance. Furthermore, the prejudice against their music in front of them not having yet arisen precluded the possibility of lapses of memory and the tensions which come from the fear of such failings. They were therefore relaxed when appear-

(Continued on Page 62)



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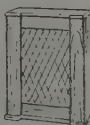
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TROSSINGEN—THE LITTLE TOWN

THAT LIVES BY MUSIC

(Continued from page 13)

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The music printing and publishing plant is one of the most interesting units of the factory. Originally set up to provide better harmonica-accordion music, it has gradually widened its interests to include matters of general music interest.

By periodically offering special inducements to composers submitting work directly to the department, it has standardized repertory that at one time was top-heavy with popular songs. Now the musician can make his selection from original compositions, sonatas, symphonic and choral arrangements.

Here in the music engraving and printing rooms you watch master engravers painstakingly cutting plates from original manuscript copy. Incidentally the art of the music engraver is fast dying out in modern Germany, not more than 200 experts now being left.

"It takes several apprentice years to learn the rudiments," the veteran engraver carefully explains. "After that you really begin to learn your trade. Few young people of today are content to work up gradually. They want to make money right away."

Little of this spirit is found among present employees of the factory, many of whom work side by side with fathers, mothers, or in some instances, their grandfathers. Financial security, pride in their work—often handed down through successive generations—contribute to a feeling of stability. All this—plus an absence of labor troubles—is reflected in the factory's yearly output of millions of instruments.

While the factory does not introduce a great number of different models each year (most customers preferring standard makes), enough new designs are added to the already long list of old favorites as to make an imposing array. Certain countries have their own specially designed instruments. The "Chen Sin Moe," as the name implies, is the harmonica designed for the Chinese. For the Indian of Peru there is "La Andina."

Harmonicas range in size from the tiny, full-toned "Little Lady" (less than two inches long and costing about fifty cents), to the elaborate

"48 Chord Harmonica," which is really two harmonicas in one. The latter retails for about \$150.00.

Demand for accordions is not as great as that of harmonicas, for they are less adaptable and are more expensive. Depending upon taste and needs, however, you can buy an accordion from around \$28.00 (the "Mignon") to the heavier 26-pound model which costs \$1,000.00.

Some of the finest instruments made by the factory are owned by members of the Hohner Symphony Accordion Orchestra. This unique organization, now in its 26th year, spear-headed the original drive back in the early 1930's to organize harmonica-accordion bands.

The orchestra consists of twenty men and women, each an artist in his own field. Each year they give a series of concerts in the principal European countries. Recently returned from a successful tour of England, Belgium and the Scandinavian countries, they may come to the United States in 1954.

All of the Hohner Symphonists received their basic training at Trossingen's State Music College. This state-accredited, factory-endowed college offers a standard two-year course for prospective teachers of accordions and related instruments. Although its small student body is made up largely of Germans, still its specialized courses attract musicians from distant Turkey and South America.

With music literally "above, about and underneath" him, the individual Trossinger's pattern of living is much the same as that of his neighbor. However, the five o'clock whistle does bring a temporary lull to music activities. During the next few hours most townspeople work in their summer gardens, or bring in hay for winter storage.

But with after-supper leisure, they are again drawn back into the music orbit. Nearly every evening as you stroll past their well tended little houses, you hear snatches of music through open windows, from front porches, from yards where children and teen-agers play.

However, if the day is Tuesday, the town program changes. On this night, winter and summer alike. Trossingers are invited to the college auditorium for "Music Night." Sponsored by the factory, it is a presentation of the best obtainable music talent. Perhaps it is a concert by a well known German musician, or by a visiting artist from France or Switzerland, or by a promising student of the College.

(Continued on Page 59)

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"Trossingen Music Days" is another event that is freely given, only in this instance it is the hospitable little town that each year is host to hundreds of visiting accordion-harmonica players. During the long July days and evenings "Die Musik Stadt" fairly bursts with festival music. Opening concerts are followed by regularly spaced units of choral music, orchestral music, original folk music and choral lieder.

At times you wonder how artistry of tone and technical brilliance comparable to that of a symphony orchestra can be produced by harmon-

THE END

PREPARE NOW FOR SUMMER MUSIC STUDY

(Continued from Page 16)

no reason why students should waste one sixth of the year in profitless vacations!

The name "Master Class" should, of course, be employed only by teachers who are entitled to use it through world recognition for their extraordinary qualifications. Many of the topmost virtuosi and singers from overseas who have visited our country have given important Master Classes here which have made an unquestionable valuable impression upon our artistic progress. More important still have been the Master Classes conducted by American virtuosi, who perhaps in some instances have understood American problems more accurately. However, master teachers from abroad who have lived in America for many years have become keenly aware of American needs, as did Emil Liebling, Leopold Godowsky, I. Philipp, Harold Bauer, and many others.

The most famous of the master classes attended by a larger group of pupils (although by no means the first) were those held by Franz Liszt in his home at Weimar. The well-to-do Liszt taught without receiving fees, as a kind of benevolence he felt that he owed to the art. Therefore, he was independent as to the selection of pupils. The writer has known a score or more pupils of Franz Liszt and has studied with three of them. Many of Liszt's numerous pupils from Amy Fay to Carl Lachmund have left in books and in interviews recollections of the historic Master Classes at Weimar.

Liszt had many ingenious ideas which he presented to his classes. He admired short cuts to practical ends. He wrote Dr. William Mason a memorable letter extolling his development of "Two Finger Exercises" as presented in Book I of "Touch and Technic." Probably his long and dreary technical drills with Carl Czerny made him conscious of

ideas and accordions. But if you consider the remarkable advance made in the art of harmonica-accordion playing in the last decade alone, you realize that such performances are not unusual. They assure recognition for these instruments in today's music world.

As far as "the little town that lives by music" is concerned, it never has had any doubts in regard to this matter. Ever since Trossingers can remember, they have had an old saying that neatly sums up the whole matter. Their eyes twinkle as they casually remark: "Unsere kleinen Kinder kommen mit einer Mundharmonika auf die Welt!" (Our children come into the world with a harmonica!)

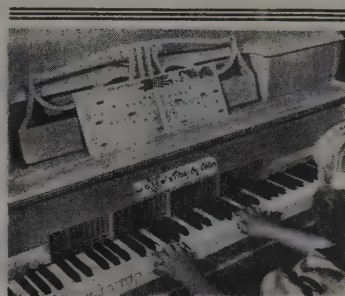
the need for directness, although he insisted upon an exhaustive training in scales and arpeggios declaring that there was no other way to secure evenness, strength, endurance and that indispensable polish (Glätte) which is the mark of all perfect technic.

The Liszt Master Classes sometimes extended into the summer but were conducted at many different times of the year as were the Master Classes of Leschetizky, Philipp and Matthay. Altogether they produced many of the greatest virtuosi of the last sixty years. They are cited here as models of a long tested pedagogical plan. Naturally, they were different in approach and duration from the excellent short term summer master classes given by established master teachers in America. The objective in a two months' course is to dwell upon essentials only. Many of these courses have been very successful despite their brevity.

A great deal may be expressed in a short time by a real master teacher. Remember that the famous 272-word Gettysburg Address of Abraham Lincoln (called the only great prose poem of classical perfection in modern English) attained immortality which an address many times as long, by Edward Everett, the orator of the occasion, was unable to secure.

Finally we come to what is proving the most successful of all summer courses which for want of a better term are called "intensive" or "refresher" courses. Such a course may be restricted to two days, a week, two weeks or a month. It is a peculiarly American development and when given by a teacher with broad experience, real pedagogical gifts, great mental celerity, endless energy and unquestioned reputation, can prove of very great help and inspiration to those in need of such musical and professional restoration.

(Continued on Page 61)



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PREPARE NOW FOR SUMMER MUSIC STUDY

(Continued from Page 59)

Often teachers, through the daily pressure of their work, fall into thoughtless habits and worse yet, drop into a monotonous rut. They forget how to prepare themselves each day for the lessons they are to give on that day, how to save the pupil's time and their own time by coming directly to the right point, staying on that point and persisting until a definite objective is reached. They have not kept alive to the need for new material, not merely new pieces, but to new ideas and happenings in the music world which stimulate the pupils' interest. In other words, they have not been working up to half of their pedagogical efficiency.

In the refresher course, teachers have the advantage of meeting other teachers from all over the country and exchanging views as well as asking the leader of the course for his opinion upon essential problems.

The writer, after having taught for many years and written upon music teaching for many more, has been surprised and delighted by the results he has witnessed at "refresher courses." At one such class, conducted by a nationally known pianist and educator, a pupil of one of the student teachers was asked to come to the stage and play. He elected to perform the Chopin A-flat Polonaise. His playing, at first, was obviously indifferent. At the end of three quarters of an hour of repetitions of certain passages with suggestions as to tempo, touch, style and interpretation made by the leader, his performance was transformed from that of a

pupil playing in mediocre manner to one presenting a really excellent performance. Such a change sometimes seems almost miraculous.

After many talks with various teachers who have worked faithfully in intensive music courses, call them what you will, refresher courses, workshops, normals or clinics, they have expressed the greatest possible enthusiasm for the privileges that have come to them not merely through the instruction, but by the affiliation with other student teachers with similar ambitions.

Now is the time of the year to make new plans. Introductory courses of educators who exploit their own compositions, usually for juveniles, have been very popular. Most of these have been promoted by the publishers of the works. The plan of publisher promotion is not new. During the past century the publishers of books designed for use in Public Schools made elaborate presentations to demonstrate materials which have had a great part in developing what has grown into one of the most important factors in Public School training.

Summer music schools now provide courses for performers upon all musical instruments and in musical theory where the faculty of the school accommodates such branches.

The subject of Summer Music Schools has become so vast, vital and far-reaching, and is so important to our national musical growth, that we regret we cannot give more space to exploiting it in its various ramifications. THE END

PIANIST'S PAGE

(Continued from Page 26)

in one lesson. Anyhow only a few sink in! . . . "Yakless teaching," that's my motto from now on!"

Amen! say I. We pester our students by talking too much, we correct constantly, pick flaws, nag about this and that. Let's try to cut out some of the yak-yak, and confine ourselves more to musical illustration at the keyboard. Then the students will hear "how it should sound" . . . and they'll listen.

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PIANO RECITALS OF TOMORROW

(Continued from Page 57)

ing publicly and, because most of the time taken in preparing for concerts was spent on perfecting their interpretations and artistry, they were able to approach nearer to an ideal quality in their performances.

All in all there are no real advantages to the modern vogue of giving piano recitals from memory. But there are, as we have seen, serious disadvantages. On the other hand, there would be many advantages to an abolition of enforced playing from memory at piano recitals.

It would restore the pianist's need to master sight-reading; it would lead to more artistic performances in general by allowing the greater part

of the time now used for spelling out notation and memorizing to be transferred to interpretation; it would remove the tensions arising from the fear of a lapse of memory; it would reduce to a tremendous extent the deadly staleness inevitably resulting from the repetition and labor involved in memorizing and in playing the same few compositions over and over again at concert after concert, and it would, of course, also lead to an expansion of the pianist's repertoire and thus make the concerts of tomorrow events of greater audience interest and enjoyment and, consequently, more appealing to increasingly larger audiences. THE END

THE 24 CAPRICES OF RODE

(Continued from Page 25)

can be played with accuracy and brilliance at the indicated tempo —J. = 78.

The most noteworthy sections of No. 20 are the passages in thirty-second notes: they are of tremendous value in strengthening the left-hand finger grip. But there is much more in the Caprice that deserves concentrated and thoughtful practice. The forte double-stops which must be sustained with very slow bows are not easy; neither are the passages of triplets with sustained quarter-notes. The latter (see Ex. C) have to be played in a specific way.



The bow must leave the upper string momentarily after the second note of each triplet, returning to it for the third note and leaving it again before the first note of the next triplet. All in all, this study can be of great benefit to both right—and left-hand technique, and also to the development of the student's rhythmic sense.

No. 21 is the most perfect study for the "attack" that has ever been written. Every bow stroke must start with a pronounced accent, even the first notes of the short slurs. In the staccato passages, each note should be sharply bitten out. On the high F's immediately following the double bar, the fourth finger should be held down until the last one has been played; otherwise, the intonation is likely to be faulty. The same applies to the high C's on the next line.

The value of this Caprice in developing a vital yet sensitive bow stroke cannot be over-estimated; it should be played at a tempo of about J = 144.

The 22nd Caprice is another that can be practiced with several bowings. Until the left-hand difficulties have been overcome, the separate notes should be played détaché in the upper half of the bow, for this bowing creates fewest problems for

the right hand. Then they should be taken with a sharply-articulated martelé. Later the study can be practiced in the lower third of the bow, both détaché and marcato, the slurs always being taken. Later still it can be played in the middle, spiccato, the slurs still being observed. To be able to play passages of spiccato mixed with slurs calls for a good deal of control, a necessary control if real agility is to be acquired.

The shaping of the left hand is of paramount importance in No. 23. A good deal of the time the hand should be so far around that the knuckle of the first finger no longer touches the neck of the violin, while the thumb lies back under the neck directly opposite the grip of the fingers. To acquire true intonation, the study has to be practiced very slowly at first; therefore, the indicated bowing can be divided in order that a good tone quality may be obtained.

The long slurs in the Introduction to No. 24 should be taken quite close to the bridge, otherwise it will be very difficult to produce an even, velvety quality of tone. The Agitato calls for a fiery martelé. The piano passages must be played with as much clarity of attack as the forte passages, but with less vigor. Each short trill requires a pronounced bow-accent, together with a strong left-hand grip on each note. This will give the trills an "electric-bell" brilliancy.

The technical aspects of the Caprices have been stressed in these two articles, for it is necessary that the student understand the technical bases of what he is studying; but the Caprices must never be looked upon as mere exercises in violin technique. Every one of them has real musical worth. None of them can be considered learned until it can be played with accurate technique at the indicated tempo, with imaginative phrasing, and with approximately varied tone-coloring.

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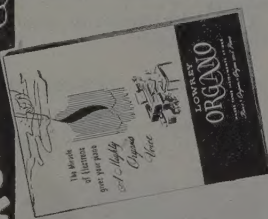
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NEW RECORDS

(Continued from Page 18)

precision and excellent tonal production. In the latter respect, Capitol's engineers deserve applause especially for the concert-hall sound re-created on the Shostakovich side of the disc. Not all LP's can boast string tone like this. (Capitol P8230)

Fauré: *Requiem*

This loveliest of requiems suffers in its latest recording from a theatrical approach which defeats the music from the outset. Why Roger Wagner, whose chorus sings the Latin text, allowed the spirit to depart can only be guessed, but the fact is on the record. Even the micro-phonizing adds to the pseudo-dramatic treatment, soft passages apparently being taped from a distant microphone, loud from nearby. Surface crackle adds further to the disappointment. (Capitol P8241)

Voodoo: *Authentic Music of Haiti*

To the growing collection of folk music on records Remington has added an intriguing program of music from Haiti. The ten numbers on the 12-inch disc include examples of music illustrative of African, Indian and French cultural influences. Emy de Pradines, soprano soloist in seven of the ten, is a life-long student as well as performer of music from her native island. Other forces include a twelve-girl "dance-chorus" and an orchestra of drums, bamboo horns, sticks, "tcha-tcha," four-note flutes and a modern guitar. (Remington R-199-151)

Bach: *Well-Tempered Clavichord, Book 1*

French Suites

With these two Columbia LP releases, Isolde Ahlgrimm, Viennese Bach authority, formally begins the project of recording all of Bach's compositions for harpsichord. Miss Ahlgrimm uses a harpsichord with pedal keyboard but achieves no greater clarity of line than that obtained by others with more conventional instruments. Wanda Landowska, to name the most distinguished of the "others," plays Bach as an artist; Miss Ahlgrimm plays essentially as a scholar. (Columbia ML 4746 and 4747)

Paganini: *Caprices Nos. 1 to 12*

Remington has had more than its share of recordings that turned out to be memorial discs. Two Albert Spaulding recordings were made shortly before his death, and a Simon Barere piano disc was released as "Simon Barere Farewell." Now comes an Ossy Renardy recording of the first half of the dazzling Paganini Caprices, played with sparkling accuracy, reminding music lovers of the great promise that was

lost with Renardy's untimely death last November. Piano accompaniments, preferred by many concert audiences, are well played by Eugene Helmer. Recorded tone is superior. (Remington 199-146)

Beethoven: *Symphony No. 6 in F Major, Op. 68*

There's no great need for another recording of the "Pastorale" symphony, but this one provides a good excuse for calling attention to the fine series of European recordings being marketed here under the Epic label. This disc was made by the Vienna Symphony with Willem Van Otterloo conducting. The Beethoven is solid, conventional, but the recorded sound, typical of Epic releases, has a richness, a sturdiness that marks it definitely above average. (Epic LC 3011)

Goossens in Oboe Concerti

As part of a series of "Distinguished Concerti for Wind Instruments," Columbia has assembled on one long-play record five oboe concerti played by Leon Goossens with two orchestras and three conductors. Recorded in England between 1943 and 1949, the disc collection offers only fair reproduction including more surface noise than is usually found on Columbia's transfers from 78. But the art of Leon Goossens more than atones for any reproductive faults. The eminent oboist employs his chaste tone for exemplary performances of works by Cimarosa, Bach, Marcello and Handel. Sir Malcolm Sargent, Basil Cameron and Walter Süskind are the conductorial colleagues. (Columbia ML 4782)

Strauss: *Don Quixote, Opus 35*

One of the greatest of Richard Strauss's biographical tone poems, *Don Quixote*, has not often been recorded. The recent recording by the Vienna Philharmonic is a brilliant combination of the conducting authority of Clemens Krauss, the notable cello playing of Pierre Fournier, the understanding performance of a great orchestra and the superior sound engineering of an experienced company. As a recording, this *Don Quixote* fights no windmills, suffers no falls. (London LL 855)

Mozart: *Sonata in A Major, K. 331* Haydn: *Sonatas in E-Flat Major and D Major*

Though slightly blemished by scratchy surfaces, Leonid Hambro's Mozart-Haydn disc is one many keyboard students will cherish. The artist, an American pianist with growing fame, gives these familiar classics crisp, clean, correct readings. The piano tone is well recorded. (Remington 199-135) THE END

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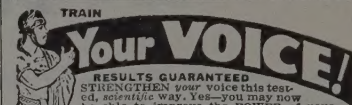
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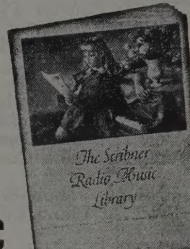


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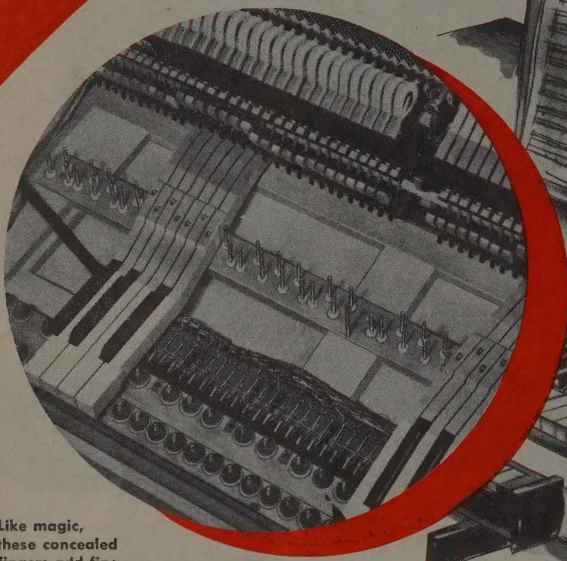
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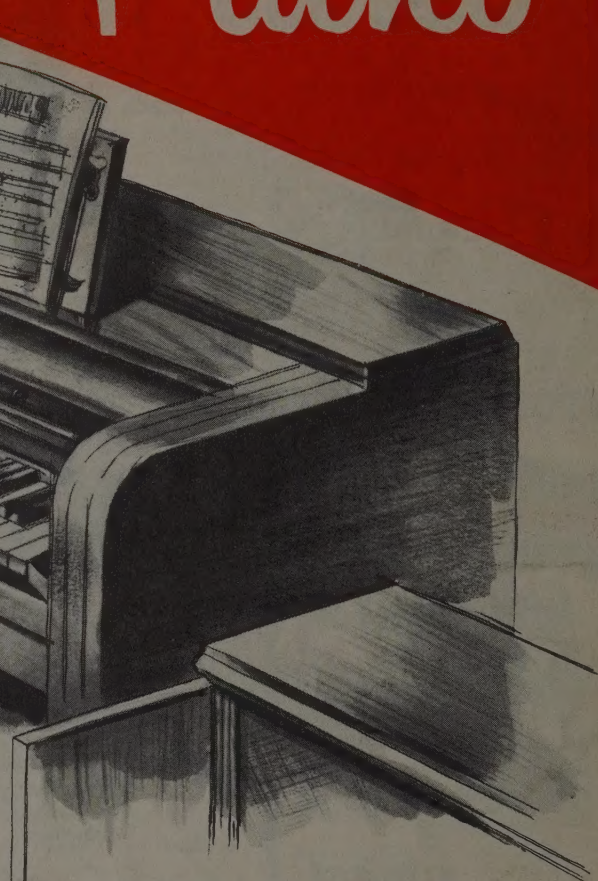


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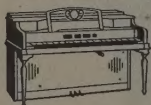
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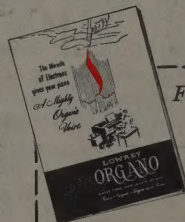
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